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BASSINI'S

EDUCATION OF THE YOUNG VOICE.

A SCIENTIFIC AND PRACTICAL SYSTEM OF VOICE CULTURE

FOR

YOUNG PERSONS OF BOTH SEXES.

8058.62

BY

CARLO BASSINI,

AUTHOR OF "THE ART OF SINGING," "METHOD FOR TENOR," "METHOD FOR BARITONE," AND OTHER TREATISES ON THE CULTIVATION OF THE VOICE.

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B. H.

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PREFACE.

I HAVE been often asked to write a book for the benefit of young singers, and for use in Public Schools, Singing Classes, and Conventions. I have long hesitated to comply with this request, for the following reason:—My new system of Voice Culture being founded on scientific and physiological principles, it was necessary to the success of the proposed work, that these principles should be studied and apprehended by the friends of the New School; and this could not be accomplished without *time*. It was necessary that a certain number of Masters and Scholars should be so trained in my Method as to be capable of properly imparting it to others. I had learned by experience that neither one year, nor two or three years, was sufficient for this object; and accordingly I felt constrained to wait. At length, I feel well assured that this objection is in good measure removed. My system is becoming every day more popular, and it is with a proud satisfaction that I see it adopted by all our principal singing-masters, and in the best seminaries throughout the country. It is in view of these unmistakable indications of progress that I have written and composed the work which I now have the pleasure of presenting to the public.

I have taken great pains to render it not inferior to my previous works, so that I can earnestly and confidently recommend it to young singers and to their teachers, I have no hesitation whatever in saying that, properly and conscientiously studied, to the end of it, it will produce no failure, but such success as is found in a well cultivated and healthy voice.

CARLO BASSINI,

DA CUNEO, ITALIA.

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BASSINI'S
EDUCATION OF THE YOUNG VOICE.

MARKS.

C indicates Chest.
F " Falsetto.
H " Head.

Indicates the place for taking Breath.

REMARKS.

Sca to be sounded as in *scarf.*
I as *i* in *machine.*
A as in *father.*

PRELIMINARY EXERCISE IN BREATHING.

*** The following Exercise, important at the beginning and throughout the progress of a course of Vocal Study, will be found by all persons highly conducive to the expansion and healthy action of the lungs.

By the following means the student will acquire control of the action of the Diaphragm, and steadiness:

1st.—Inhale for a few seconds as much air as the chest can well contain. In doing this, close the mouth so as to leave only a very small aperture for the passage of the air.
2d.—Exhale the air very gently and slowly.
3d.—Fill the lungs again, and keep them inflated as long as possible.
4th.—Exhale completely, and leave the chest empty as long as the physical power will conveniently allow.

In the commencement, let the *time* be always very *slow*, and the respiration taken with *ease;* always retaining an upright position of the body, and a pleasant expression of the *lips* and *mouth*. The *sound*, or the *note*, must be sung at once, and with a moderate degree of intensity throughout, and this without any aspiration, either at the *beginning*, or at the *end*. The sound must be neat.

Avoid closing the lips *at once* after the sound is stopped, but retain the same position of the *mouth*, etc., until you take breath again.

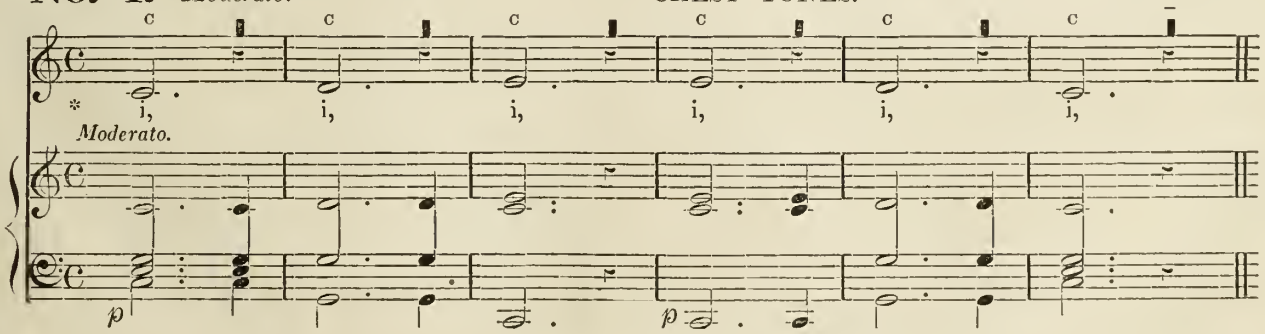
Do not give to the word *sca* too much force, but sing it softly and easily.

In singing the Italian vowel *i*, the lips are necessarily a little closed, but re-open them gently in singing *sca*.

Half an hour's lesson, employed partly in explaining, and partly in singing, is amply sufficient for all purposes.

Let the scholar improve slowly, but gradually and surely, and the end will be *success;* otherwise it will be *failure*, forcing him to begin again, and never ending but in failure.

No. 1. *Moderato.* CHEST TONES.



This *Exercise* being the first, and the most important in order to firmly *establish* the *Chest Tone*, I request the master to pay special attention to it, and not to pass to the next, until this is well understood.

* The reason why we use here the vowel *i* to produce the chest tones, will be explained in a few lessons.

No. 2. *Moderato.*

Canto.

i..... i..... i.....

Legato sostenuto.

Piano.

This mark, (i.....) indicates that the scholar must pass from one sound to the other with the same degree of intensity and the same sound, *i*, without repeating—as in the first Exercise—at each note the vowel *i*. This effect is produced altogether by the action of the Diaphragm—gently *pressing downward* the Muscle, and forcing the air *gradually out*.—The Contrast!

No. 3. *Moderato.*

Canto.

i, i, i, i, i, i.

Moderato.

Piano.

No. 4. *Moderato.*

i, i, i, i, i, i.

Moderato.

No. 5. *Moderato.*

Canto.

i, sca, i, sca, i, sca, i, sca, i, sca, i, sca.

Moderato.

Piano.

The object of this exercise is to accustom the singer at once to pass from the vowel *i* to the word *sca*, without the slightest change in the quality of the tone. That is, the word *sca* must be sung by taking the vowel *a* as low as possible down in the *throat*, and not up in the throat. The sound must be *clear*, *ringing*, and *bright*.

No. 6. *Moderato.*

Canto.

Sca..... sca..... sca.....

Legato sostenuto.

Piano.

p *p*

Like the Exercise No. 2, this must be sung, using the vowel *a*, without breaking the sound. The *clearer* the sound be made, the better for the present. It is sufficient to say that *clear* is used in contrast with *sombre;* but of this we will speak at the proper time.

No. 7. *Moderato.*

Canto.

i sca, i sca, i sca, i sca, i sca, i sca.

Moderato.

Piano.

p *p*

No. 8. *Moderato.*

Sca, sca, sca, sca, sca, sca.

Legato e sostenuto.

p *p*

No. 9. *Moderato.* MEDIUM TONES.

Canto.

Sca..... sca.....

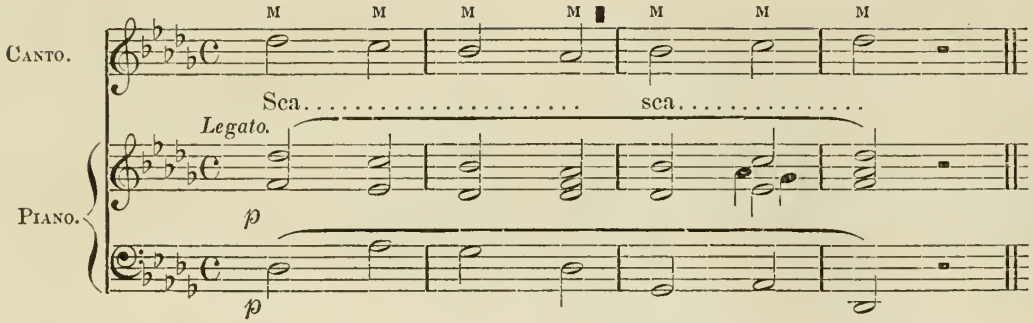
Legato.

Piano.

mz *p*

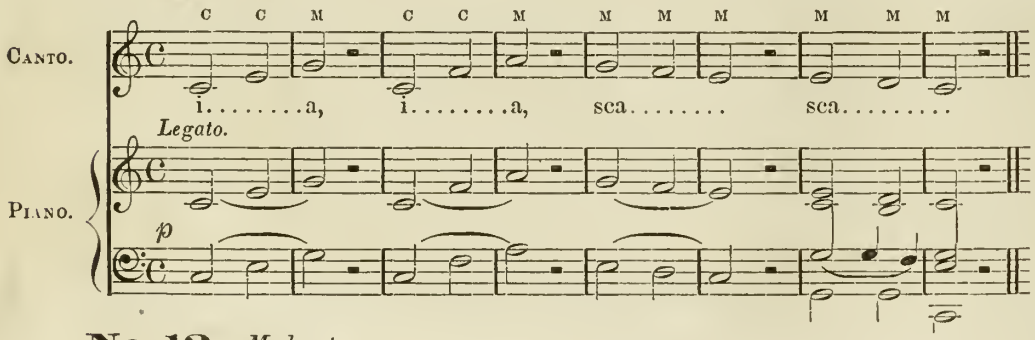
This is the first Exercise with the *Medium* Register, it is important that good care should be taken in order to produce the right tone. The best way to obtain it, will be to sing the word *sca* as *soft* as possible, and then gradually go down to the lower notes, using constantly the same quality of sound as that produced on the *C*, and maintain throughout the same position of the organs of the *mouth* and *pharynx*.

No. 10. *Moderato.*



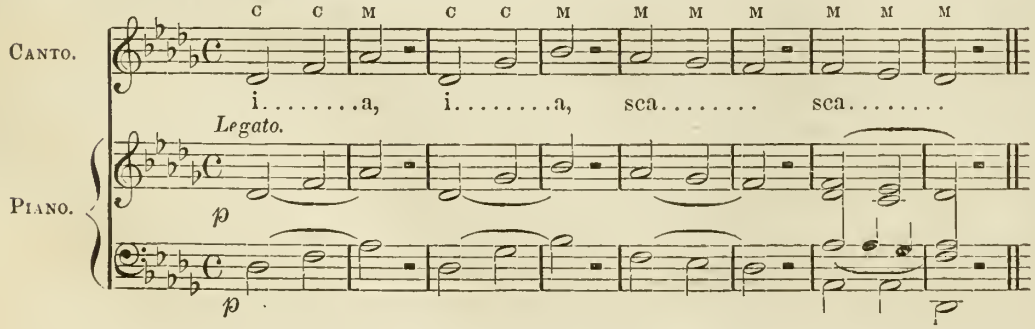
D♭ is the last note of the Medium Register. Next to it commences the Head Register, and this *physiological tone* is invariable — Soprano, Mezzo, and Contralto voices, (Boys also), are all included in this rule.

No. 11. *Moderato.*



This Exercise is intended as a means to pass from the *Chest* to the *Medium* with the same sound, that is, without breaking it. If, in passing thus, the sound should become a break, or a hiccough, it is of the most vital importance not to stop, but to finish the exercise.

No. 12. *Moderato.*



Should it be difficult to produce the Chest tone, in singing G♭, I advise the scholar to pass this Exercise.

No. 13. *Moderato.*

C C C C M M M M M M M M M M M M

Canto.

i.....a..... sca.....

Legato.

Piano.

p *p* *p*

No. 14. *Moderato.*

C C C C M M M M M M M M M M M M

Canto.

i.....a..... sca.....

Legato.

Piano.

p *p*

It will be seen that the *medium* register co-incides with the *chest.* That is,—the voice will produce certain notes with the chest tone, and then repeat them over with the *medium* tone. And here, let me mention, for the first time, is the great danger of using the MIXED sound, instead of the true ones. The *chest* tone being stronger, if great care is not taken, it will, little by little, swallow up the feeble, delicate *medium ;* and the sound thus produced by FORCE, is the MIXED. I do not like to dwell much upon this. I have said enough in my other works, "ART OF SINGING," &c. But this I will say—that the use of that *horrible* sound is ruin to the voice, as well as to the body. Therefore, let the master be very careful in practicing Nos. 13 and 14.

No. 15. *Moderato.*

C C M M M C C M M M M M M M M M M M

Canto.

i.....a..... i.....a..... sca.....

Legato.

Piano.

p *mz*

THE SCALE.

In the following exercise we give the *Scale;* and, for the first time, the singer will make use of the *Third Register* (head tones). A few words of explanation of the difference of these *three* sounds are here in proper place. A sound cannot be properly produced, and made *sonorous*, unless the vibration that produces it be in contact with a *sonorous body*, or a *sounding board.* The voice is no exception to this rule; and Providence has given us *two* sounding boards for the use of the voice. These are the cavity of the *head*, and the cavity of the upper part of the *chest.* Contrast being the *law* of nature, we have discovered that the *vibrations* of the *chest tones* are in the cavity of the head, while those of the *head tones* are in the cavity of the *upper chest.* And the only reason we have had in using at the commencement of our studies the vowel *i*, has been that *i*, being a vowel of the head, the *chest tones* are produced with certainty, and without the least effort. There remain now the medium tones,—or, to speak more correctly,—the *falsetto tones. Falsetto* is derived from the Latin word *fauces* (throat). Rousseau, the French philosopher, called these notes *faucette;* and the Italians, using a Gallicism, said *falsetto:* that is, SOUND OF THE THROAT. The medium tones are, in fact, nothing else but that; and this is the only reason why those sounds are so *feeble* and *weak*, being, by their central situation, deprived of the benefit of the two sounding boards, their vibrations are divided, and the throat becomes a part of the resounding power. The effort thus made in producing the falsetto by the vocal chord is immense, comparatively with the two other registers, and the air rushes away quicker by one-third than in the two other registers: so, if a female can hold a sound of the *chest* or of the *head*, twenty-five seconds, she can hardly sustain the falsetto more than sixteen or seventeen seconds. It must be apparent to every sensible man that here is the real corner-stone of the difficulty in the education of the voice. The *horrible mixed tone* is nothing less than the complete destruction of this delicate, but most important register; and if this is once accomplished, farewell music and execution, intonation and precision, *voice* and *health!*

What I have said above is, in fact, the whole secret of the success of a singer, *if the singer be gifted with talent.* And without further remarks, let me earnestly recommend the most careful attention to it.

THE SCALE. No. 1.

No. 16. *Moderato.*

C C C C M M M M H H H H

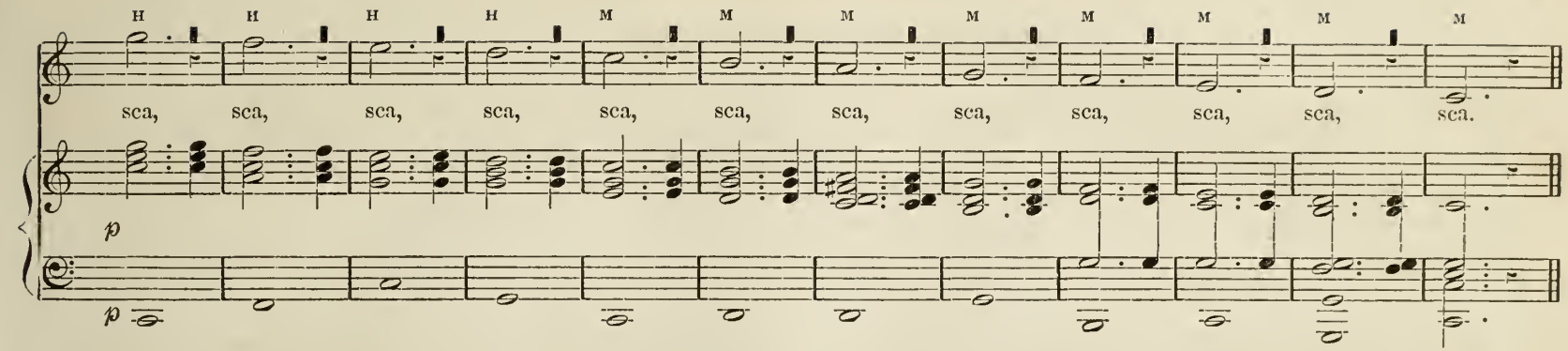
CANTO.

i, i, i, i, sca, sca, sca, sca, sca, sca, sca, sca,

PIANO.

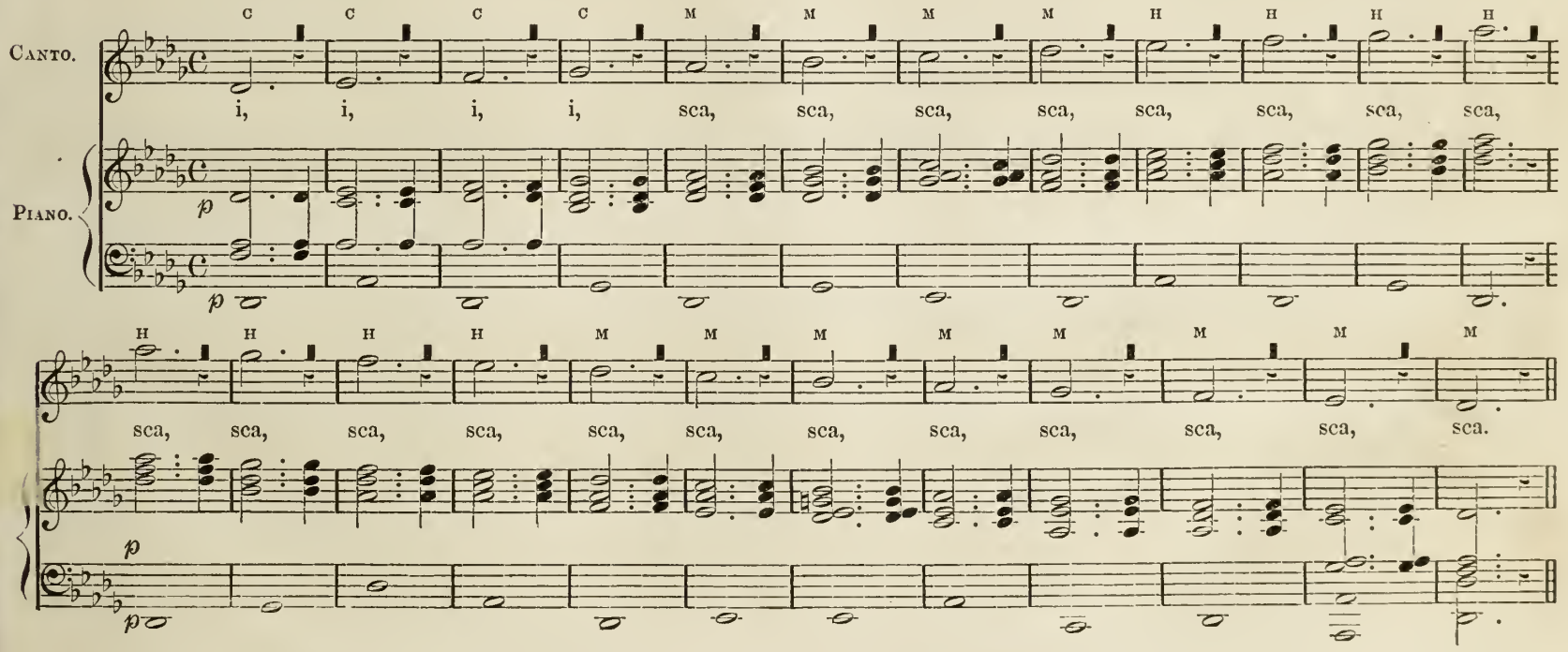
p

p



THE SCALE No. 2.

No. 17. *Moderato.*



EXERCISE UPON TWO NOTES. No. 1.

THE natural tendency of the voice is to lessen the distances, or *intervals*, of notes, and consequently to render the *intonation* FLAT. To avoid this it is necessary to sustain well the sound, and energetically execute the two notes with perfect equality of motion. Let it be well impressed upon the mind of the teacher and scholar, that it is an important point in the *education of the Voice* to have a perfect control of the *Larynx*—a thing that can be obtained only by ascertaining that the sound is properly managed from its very beginning. The sound must be produced without the slightest effort.

No. 18. *Moderato.*

CANTO.

C C C C C C C C C C C C C C C C C C C C C C C C C M C M C M C

sca..... sca..... sca..... sca.....

Legato.

PIANO.

p

p

M M M M M M M M M M M M M M M M M M M M M M M M M H M H M H M

sca..... sca..... sca..... sca.....

mf

mf

* The *Breaking*, or *Hiccough*, naturally produced in passing from the *Chest to the Medium* register, must be strongly produced; time and proper studies will make it disappear soon. But it is of the utmost *importance* that it should not be *avoided*.

sca sca sca sca

sca sca sca sca

EXERCISE UPON TWO NOTES. No. 2.

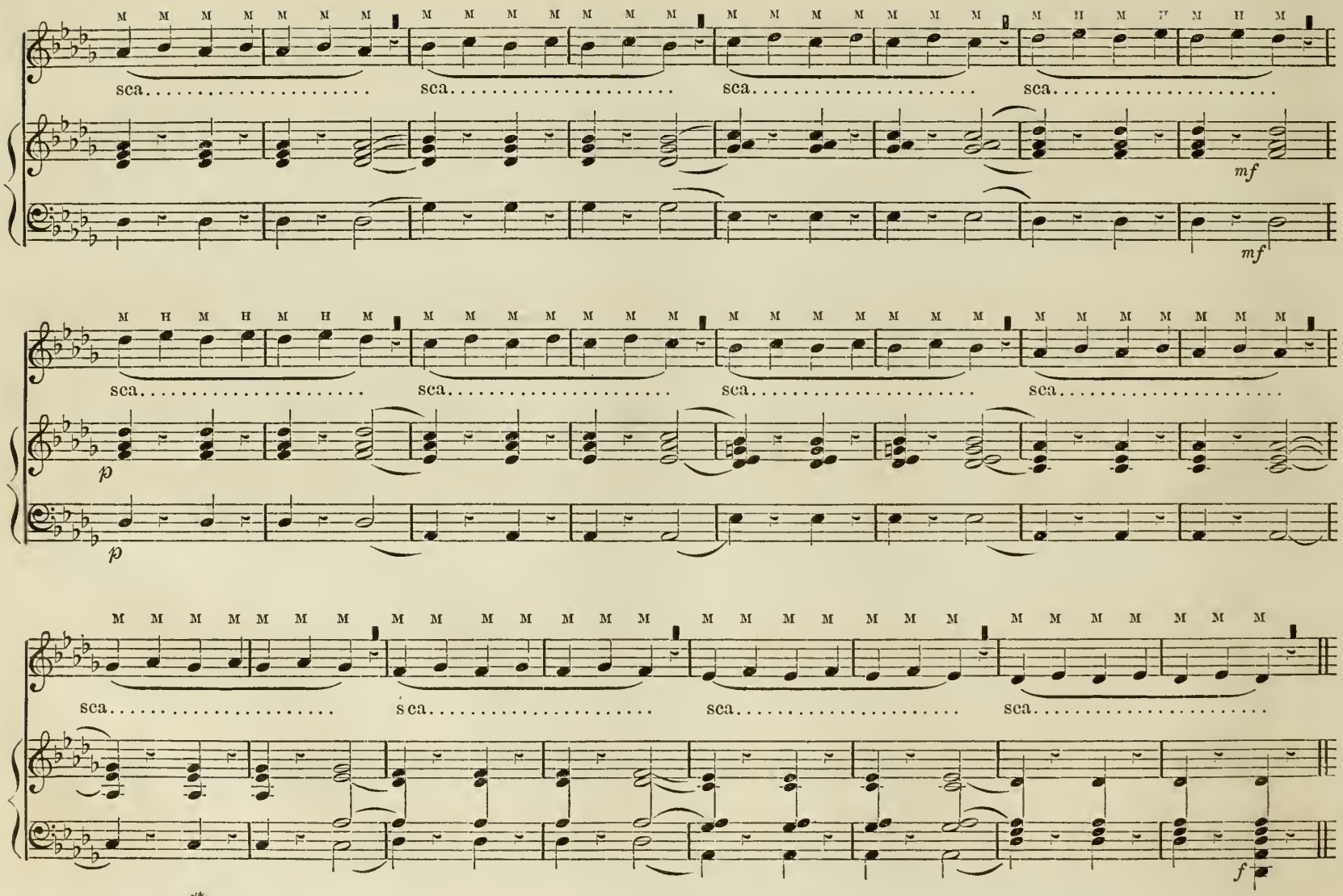
No. 19. *Moderato.*

Canto.

Sca sca sca sca

Legato.

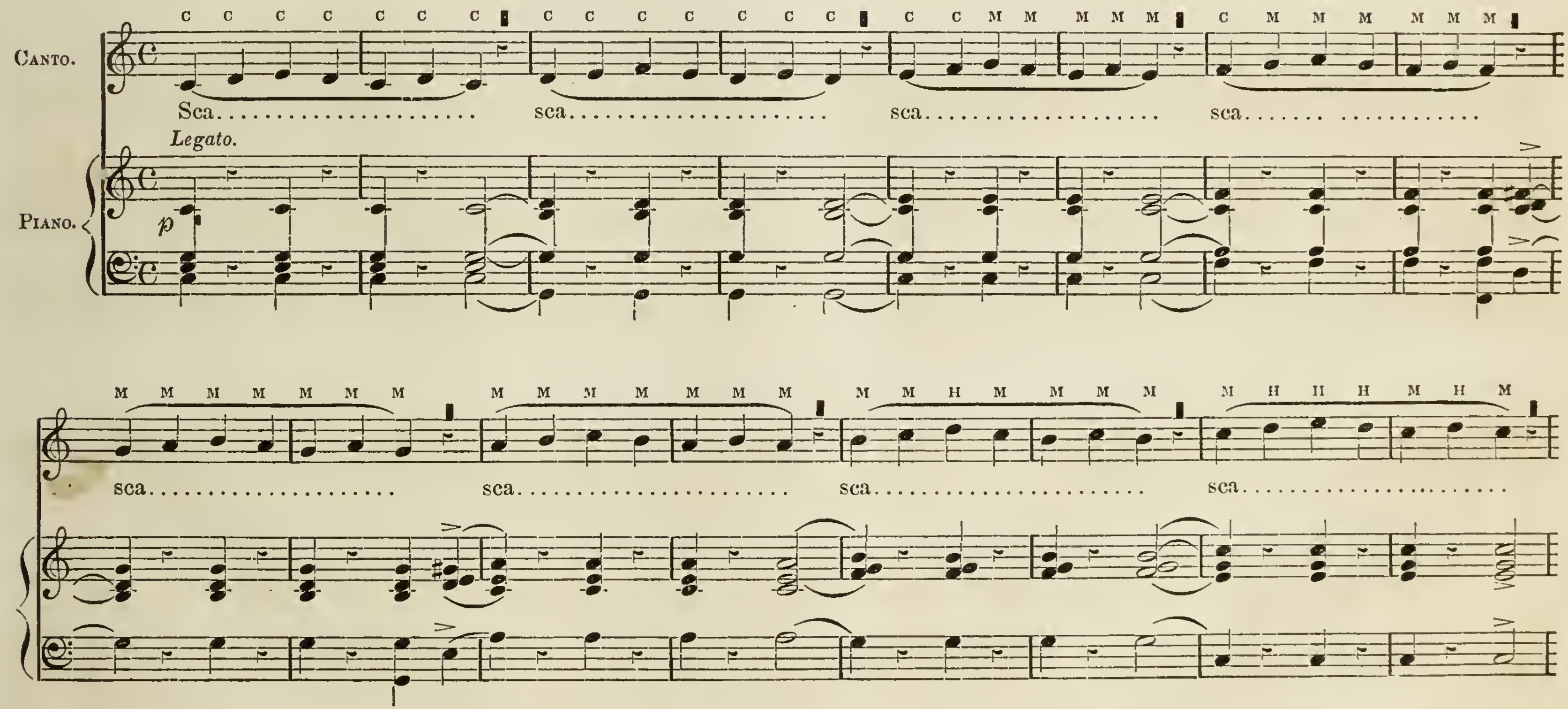
Piano.


M M M M M M M
sca.....
mf
p
f

EXERCISE UPON TWO NOTES. No. 1.

The interval of a *third*, like the *second*, is apt to be a little flat; and in order to correct this natural tendency, it is necessary to give a little pressure to the *third*. However, this ought not to be considered as a rule. Many voices execute without any artificial means, in perfect and correct tune, all the musical intervals. Therefore, as soon as the scholar has obtained assurance of the interval, let him go on with this exercise, singing every note with equality of strength.

No. 20. *Moderato.*



M H H H M H M M M H M M M M M M M M M M M M M M M M M M M

sca..... sca..... sca..... sca.....

M M M M M M M M M M M M M M M M M M M M M M M M M M M M M

sca..... sca..... sca..... sca.....

No. 21. *Moderato.* EXERCISE 2.

C C C C C C C C C M M M M M C M M M M M M M M M M M M M

Canto.

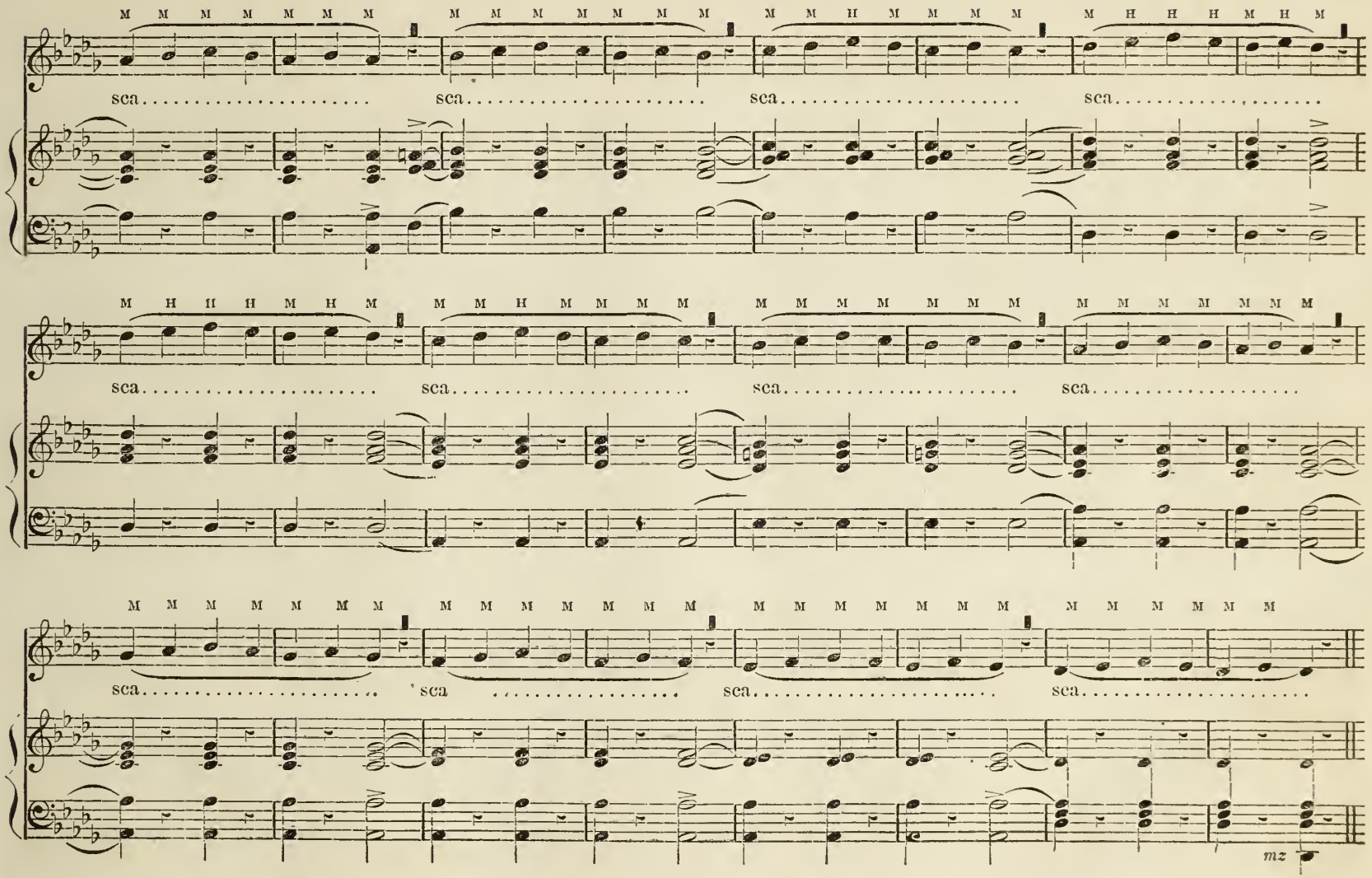
Sca..... sca..... sca..... sca.....

Legato.

Piano.

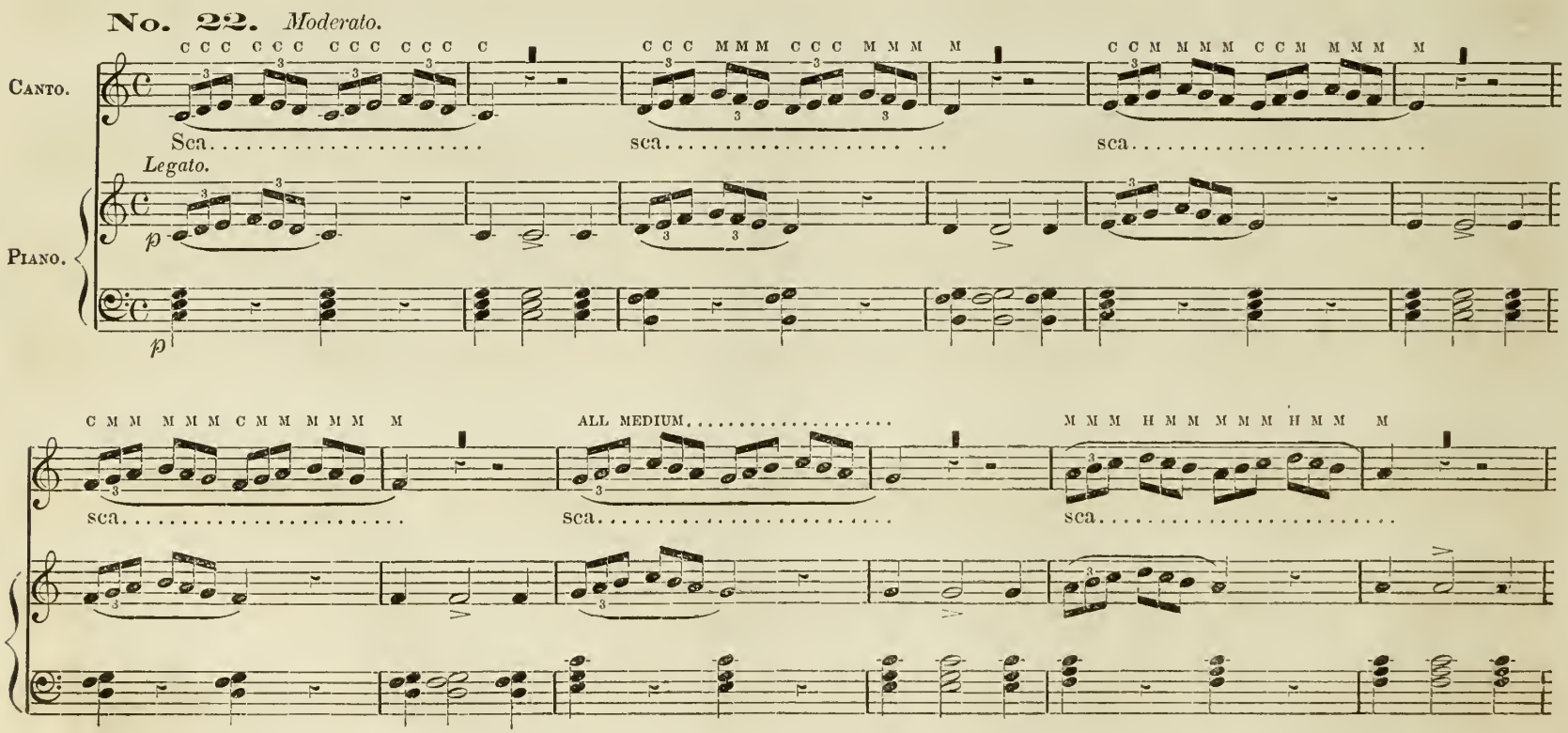
p

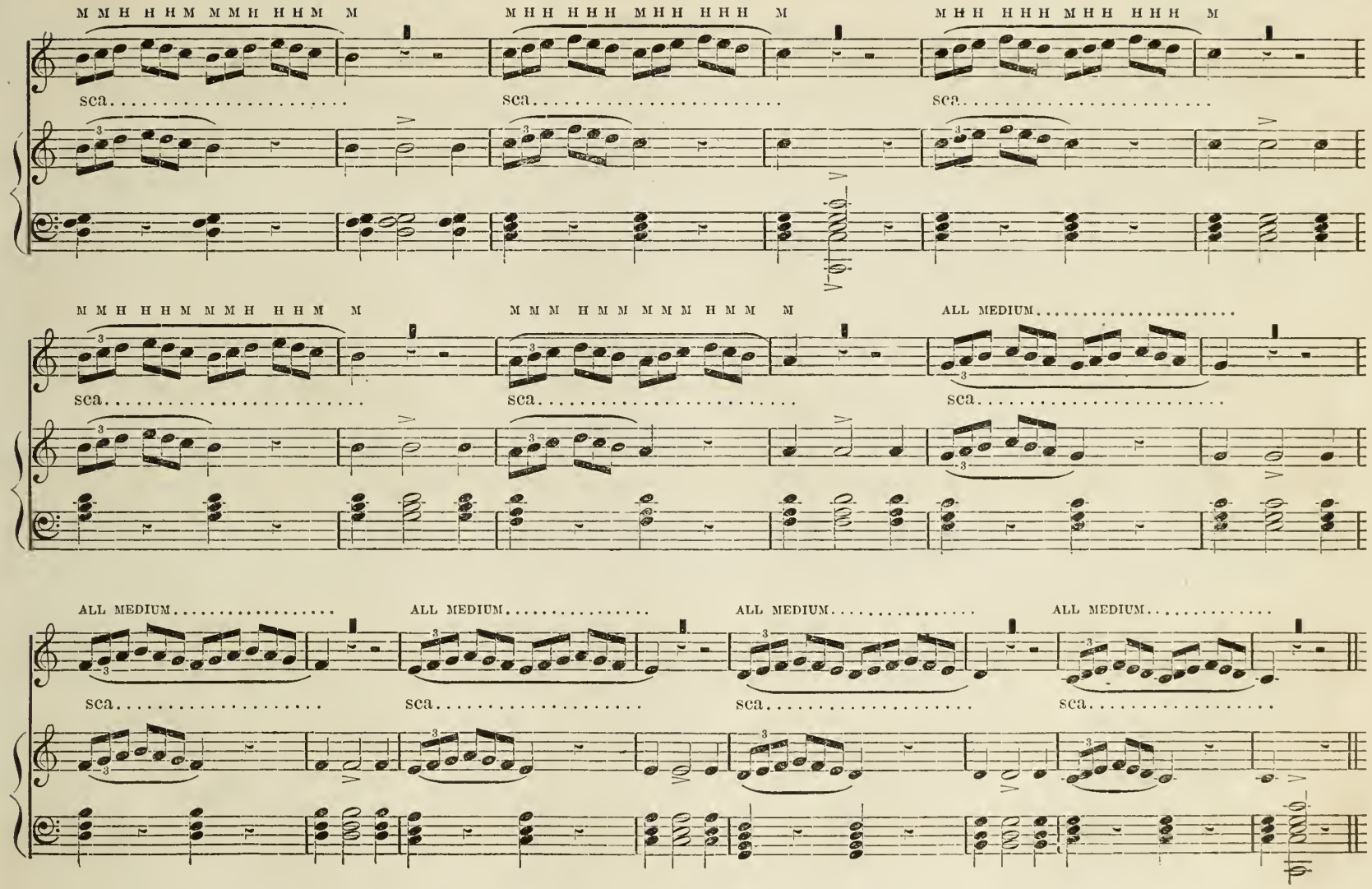
p


M M M M M M M M M M M M M M M M M H M M M M H H H M H M
sca sca sca sca
M H H H M H M M M H M M M M M M M M M M M M M M M M
sca sca sca sca
M M M M M M M M M M M M M M M M M M M M M M M M M M
sca sca sca sca
mz

EXERCISE UPON FOUR NOTES. No. 1.

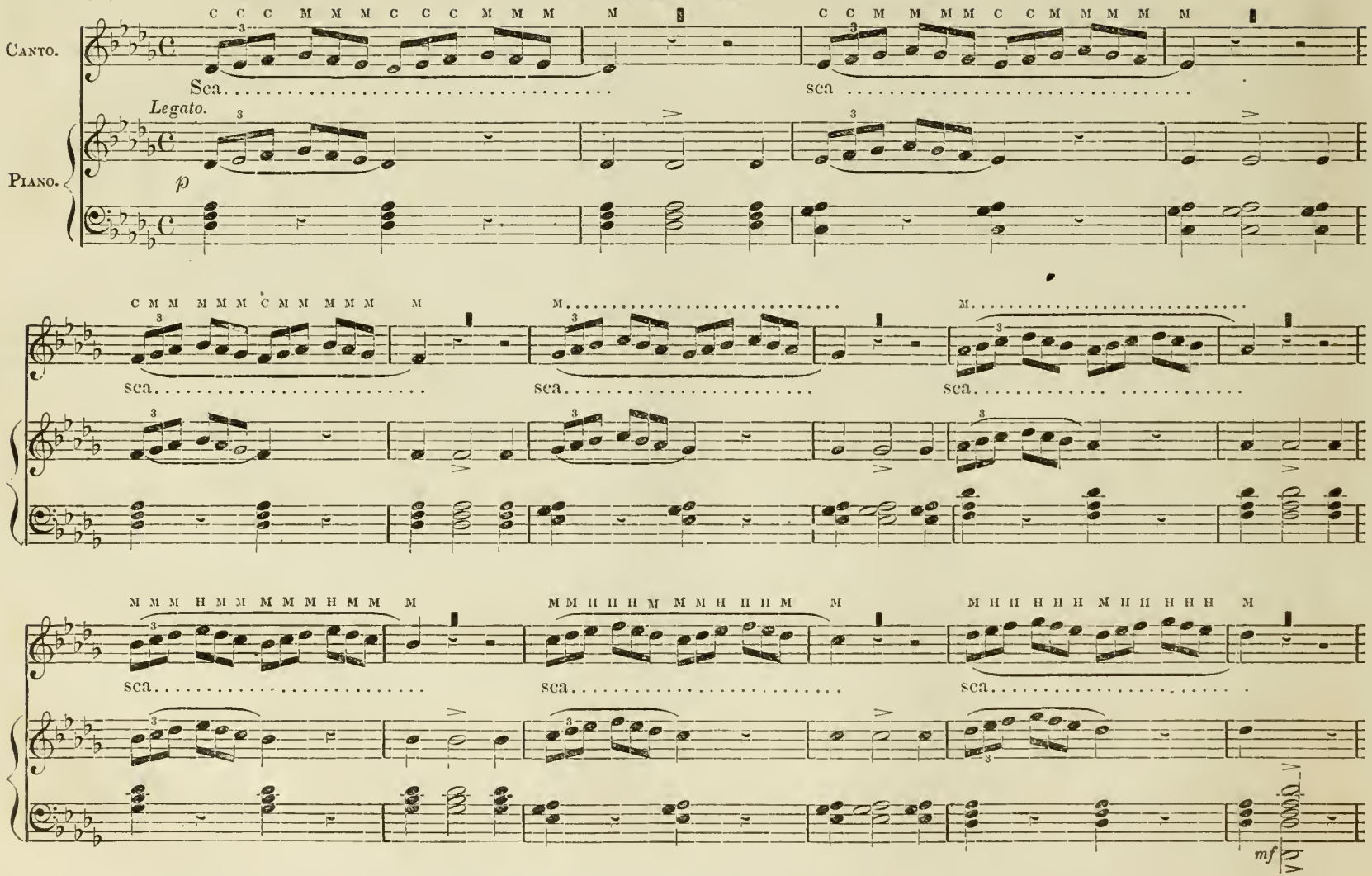
From a certain attraction of the *Sub-Dominant* toward the *Dominant* —the fourth has a strong tendency to become sharp, unlike the other intervals (distances) which, on the contrary, incline to be flat, (that is, to lessen the distances). The *fourth* extends its limits, and from the beginning the scholar ought to be made familiar with this natural propensity, in order to avoid it, even if he be able to sing it correctly. The only way to study it properly is to accent the *third* a little, and soften the sound on the *fourth*.

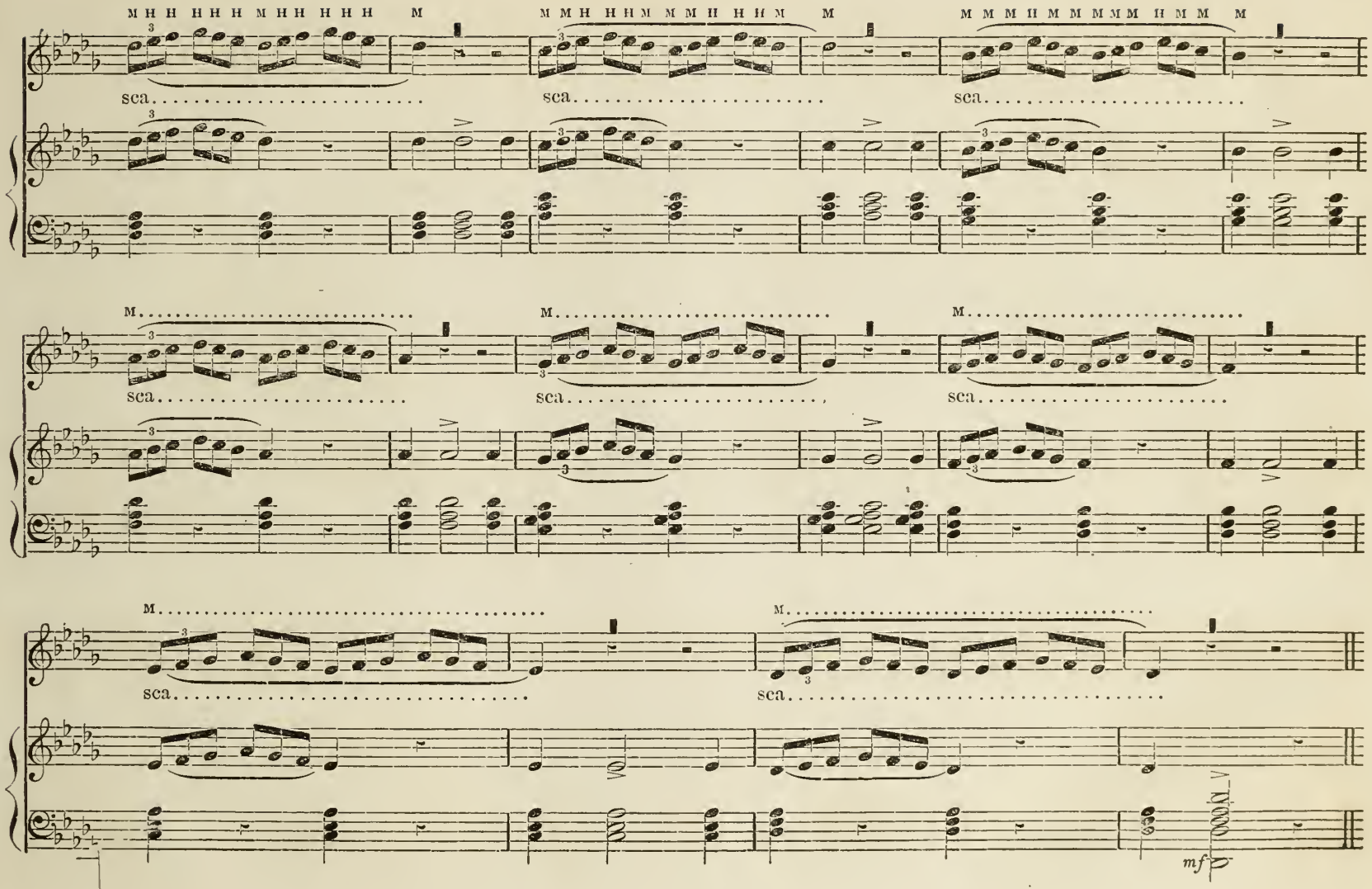



M M H H H M M M H H H H M M
sca.....
M H H H H H M H H H H H M
sca.....
M H H H H H M H H H H H M
sca.....
M M H H H M M M H H H M M
sca.....
M M M H M M M M M H M M M
sca.....
ALL MEDIUM.....
sca.....
ALL MEDIUM.....
sca.....
ALL MEDIUM.....
sca.....
ALL MEDIUM.....
sca.....
ALL MEDIUM.....
sca.....

No. 23. *Moderato.*

EXERCISE 2.



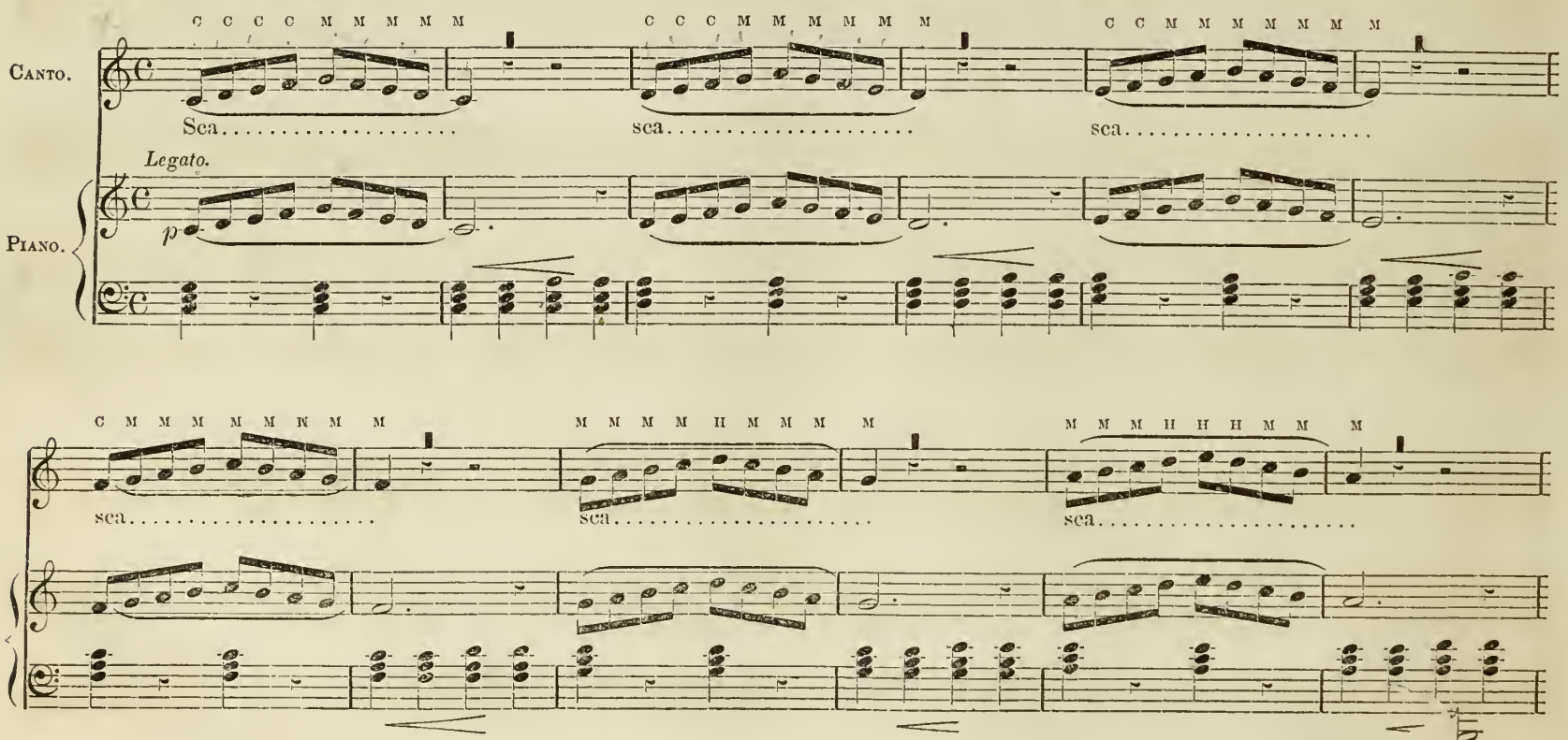

M H H H H H M H H H H H M
sca
M M H H H M M M H H H M M
sca
M M M H M M M M M H M M M
sca
M
sca
M
sca
M
sca
M
sca
M
sca
mf

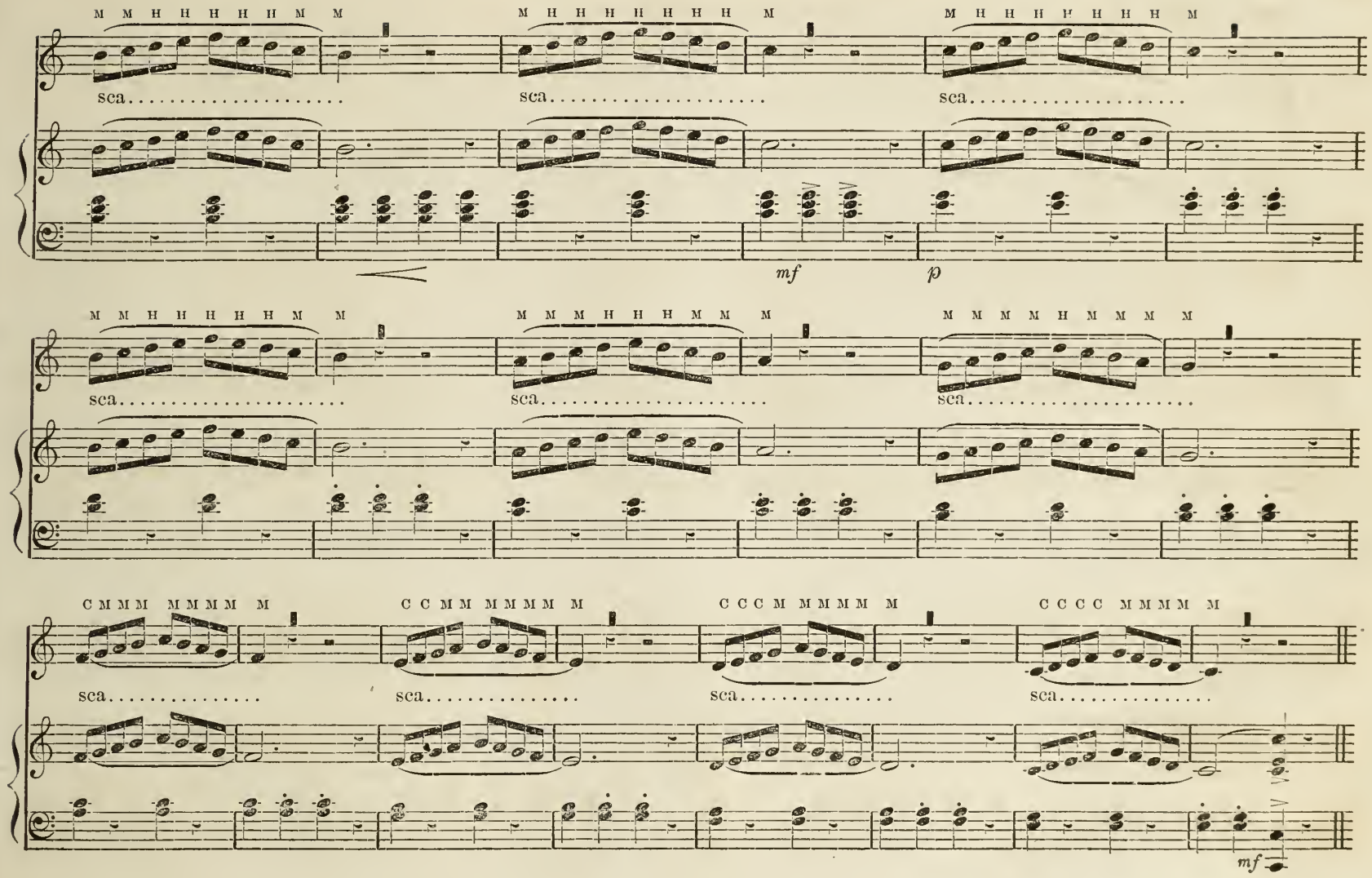
da me ni po tu la be da me ni po tu la be

EXERCISE UPON FIVE NOTES.

This is probably the most consonant Exercise for beginners to sing, and therefore the only point to which I need to direct the attention of scholars and masters is, to sing it distinctly, without *aspiration*, and with equality of *tone* and *time* to each phrase.

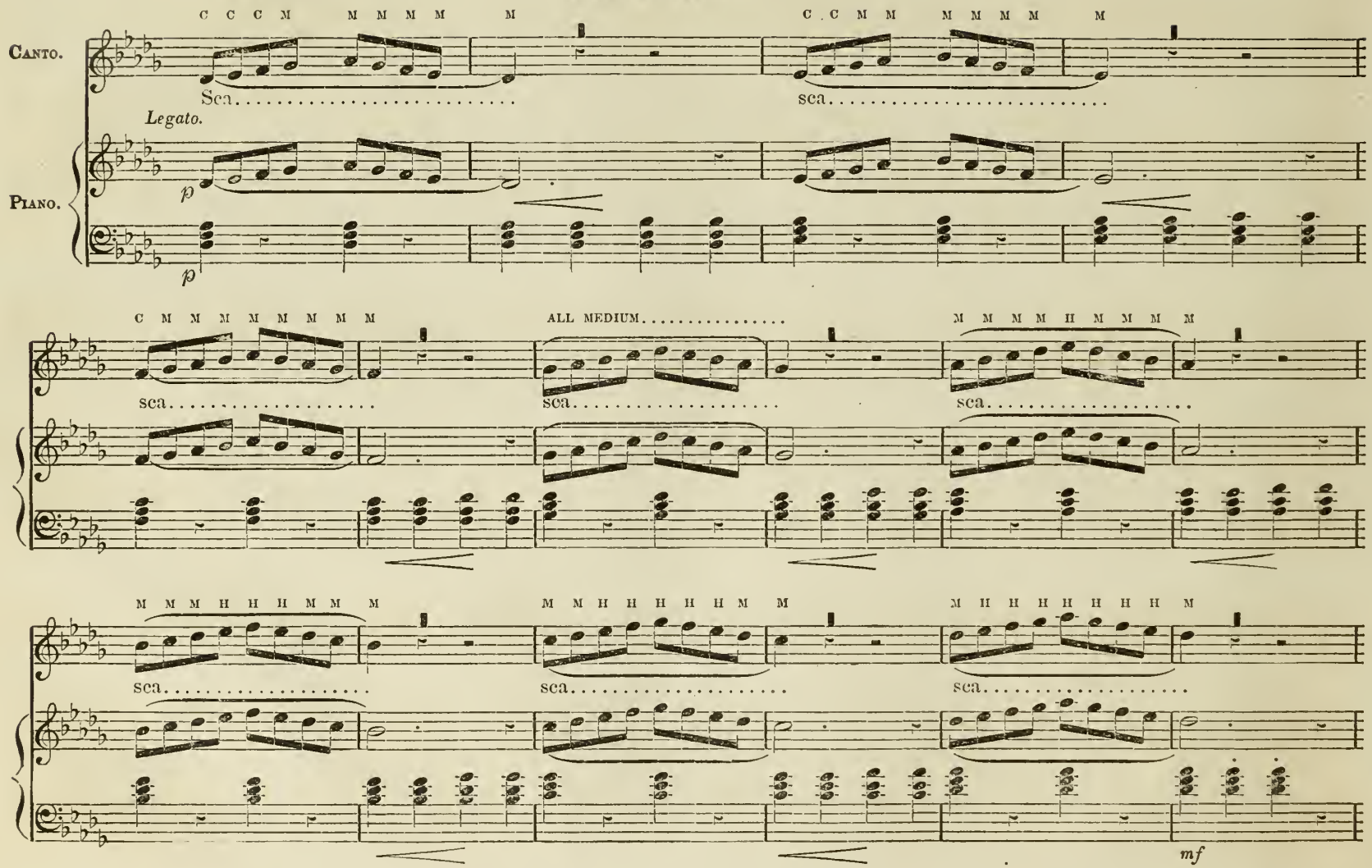
No. 24. *Moderato.* **EXERCISE 1.**

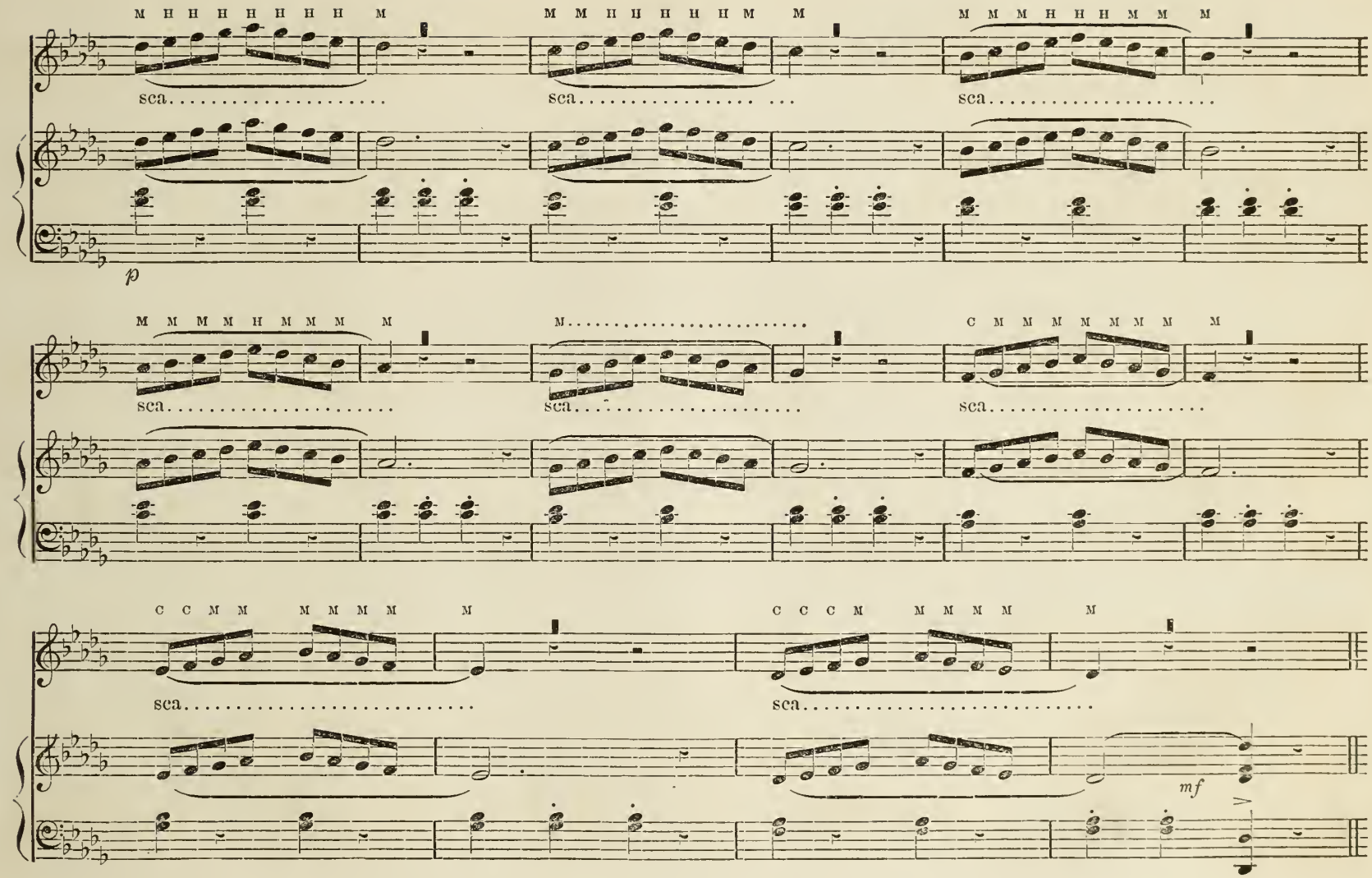



M M H H H H H M M
sca.....
M H H H H H H H M
sca.....
M H H H H H H H M
sca.....
mf
p
M M H H H H H M M
sca.....
M M M H H H M M M
sca.....
M M M M H M M M M
sca.....
C M M M M M M M M
sca.....
C C M M M M M M M
sca.....
C C C M M M M M M
sca.....
C C C C M M M M M
sca.....
mf

No. 25. *Moderato.*

EXERCISE 2.

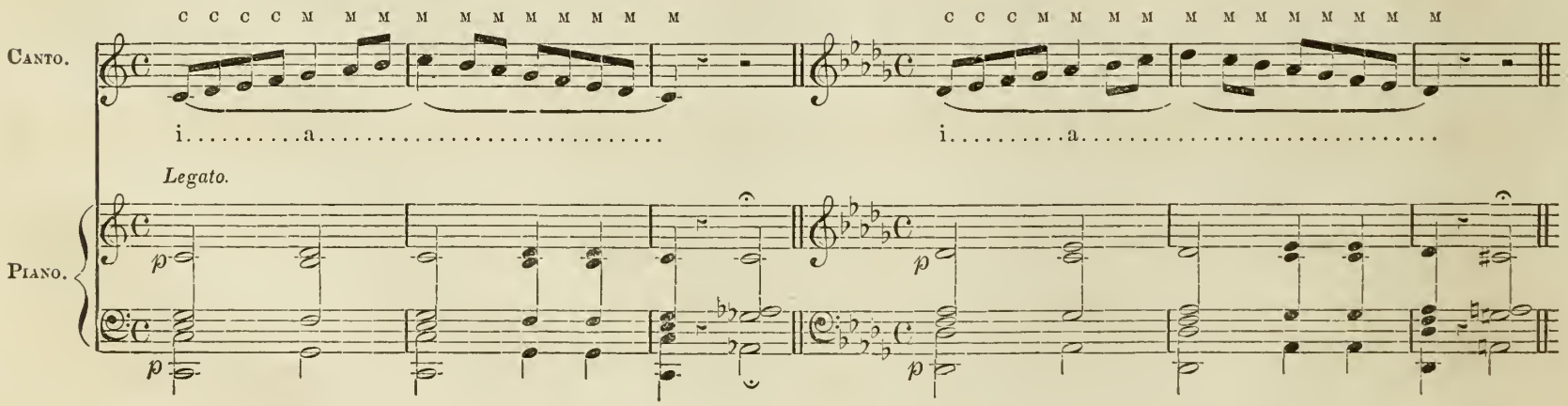


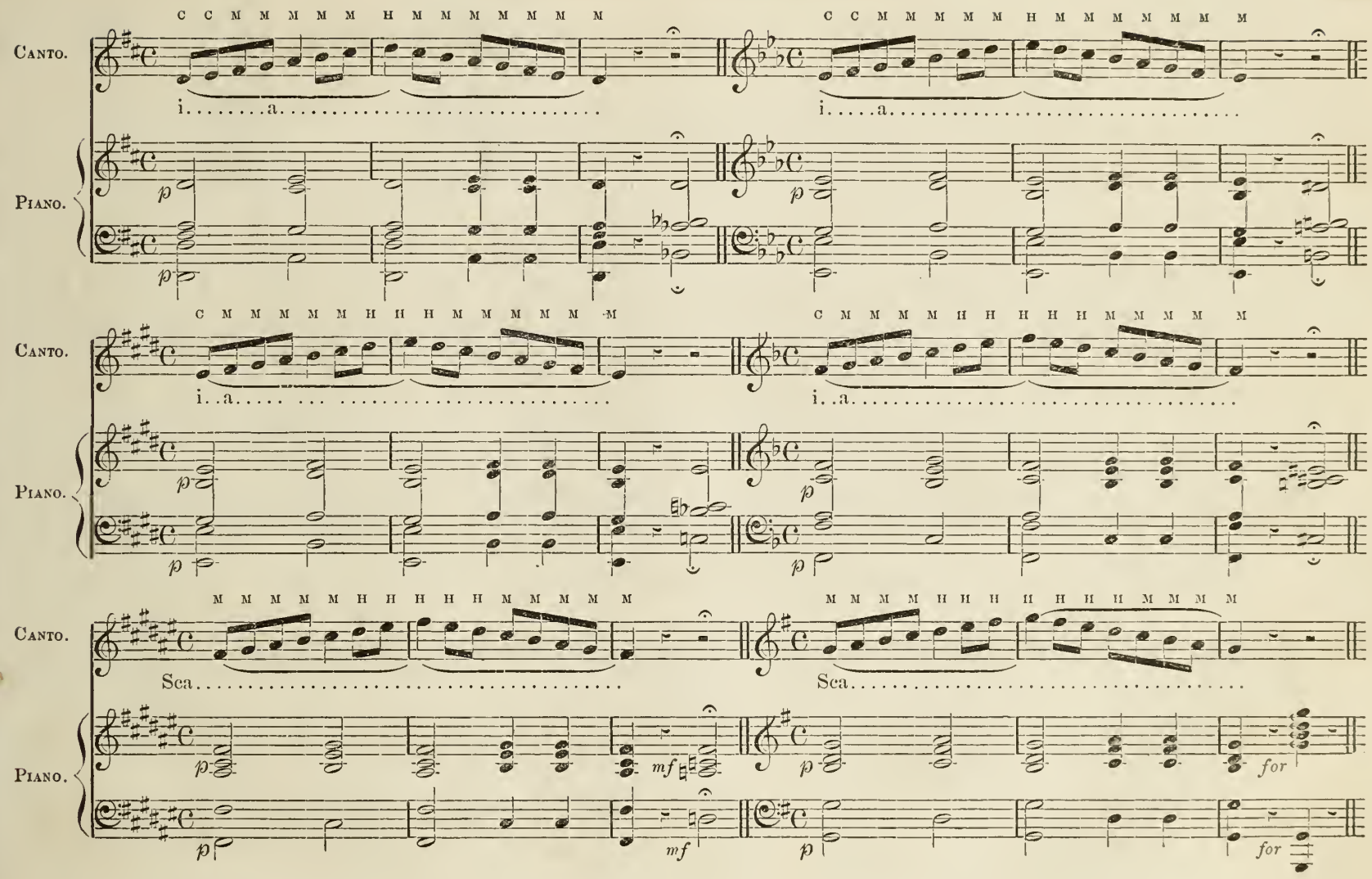

M H H H H H H H M
sca.....
M M H H H H H M M
sca.....
M M M H H H M M M
sca.....
p
M M M M H M M M M
sca.....
M.....
sca.....
C M M M M M M M M
sca.....
C C M M M M M M M
sca.....
C C C M M M M M M
sca.....
mf

EXERCISE UPON EIGHT NOTES.

In the following Exercise we will use the vowel *i* in singing the *Chest* tones; and *a*, or *sca*, in the *Medium* and *Chest* Registers. The reason of this is, that the vowel *i*, being a sound of the *head*, produces with certainty and without the slightest effort the *pure* chest tone. In theory, every sound must be connected with a *sounding board*, without which there would be no sound at all. The voice has two *sounding boards*, or, in plainer words, the human voice reflects its vibrations in two different places: the *cavity of the top of the chest*, and the *cavity of the head*. Contrast being the law that governs every action, it results that the *chest tones* vibrate in the cavity of the head, and, *vice versa*, the *head tones* in the cavity of the top of the chest. The vibrations of the *Falsetto*, or *Medium tones*, are formed and produced exclusively in the lower part of the throat; (the word *Falsetto* being a *Gallicism*, from *Faucette*, or *sound of the throat*). I could extend the physiological theory on this subject, but the limited capacity of this book prevents me from doing so. It is, however, sufficient for masters and scholars to know that it is so, and I earnestly recommend to them the DAILY STUDY of the following Exercise.

No. 26. *Moderato.*




Canto.
Piano.
C C M M M M M H M M M M M M M
i.....a.....
C C M M M M M H M M M M M M M
i.....a.....
C M M M M M H H H M M M M M M
i..a.....
C M M M M H H H H H M M M M
i..a.....
M M M M M H H H H H M M M M M
Sca.....
M M M M H H H H H H H M M M M
Sca.....
p
mf
for

EXERCISE TO STRENGTHEN THE CHEST AND MEDIUM REGISTERS.

Great care should be taken that in passing from the *chest* to the *medium*, or in pronouncing *i* and *a*, the mouth should be easily and quickly opened—wider in using the vowel *a*. This, however, should be done in such a way as to preserve the same position of *soft expression* and *elasticity* in the *lips* and *jaw*.

EXERCISE 1.

No. 25. *Moderato.*

Canto.

C M C C M C C M C C M C C M C C M C C M C C M C

i, a, i, i, a, i, i, a, i, i, a, i, i, a, i, i, a, i, i, a, i.

Piano.

Legato. *p* *mf*

EXERCISE 2.

Moderato.

Canto.

C M C C M C C M C C M C C M C C M C C M C C M C

i, a, i, i, a, i, i, a, i, i, a, i, i, a, i. i, a, i, i, a, i.

Piano.

Legato. *p* *p* *mf*

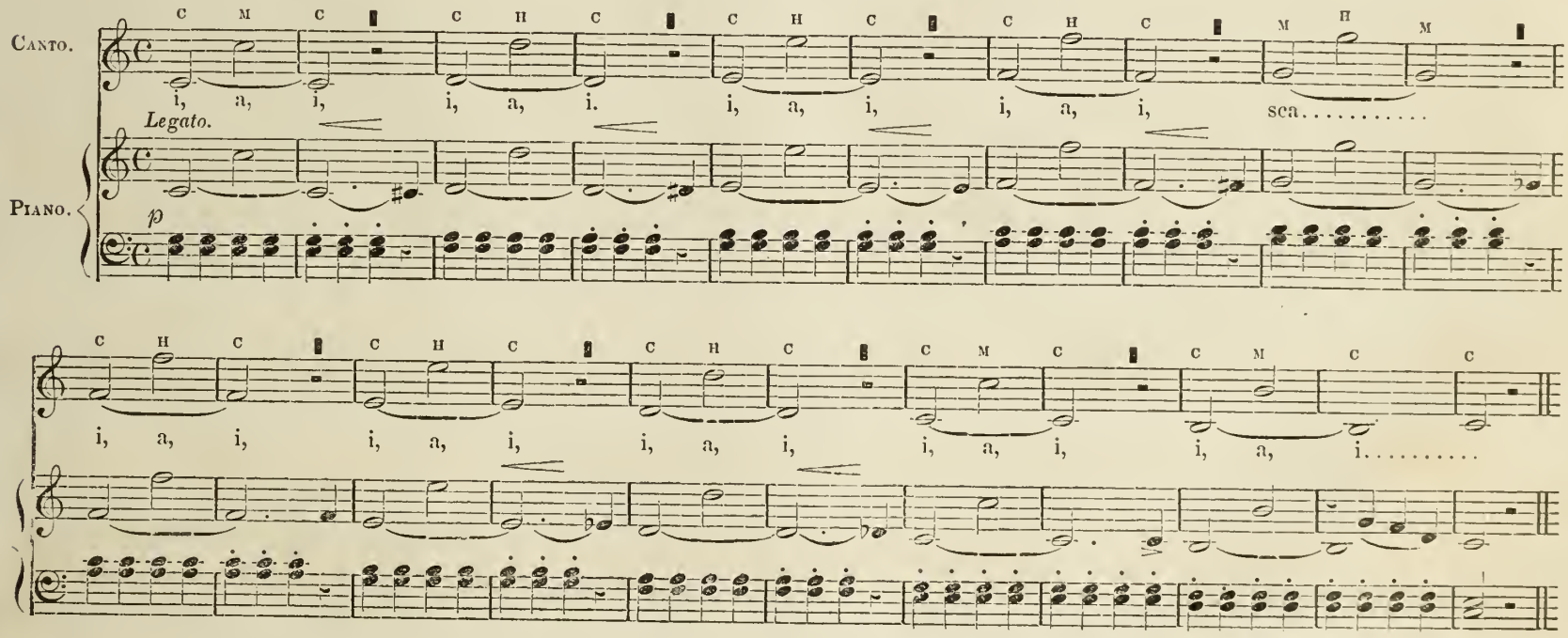
EXERCISE FOR THE STUDY IN PASSING FROM THE CHEST TO THE HEAD REGISTER, AND VICE VERSA.

In studying the following exercise, the *break* in passing from one register to the other will be more easily detected than in former exercises. This must not be avoided; and, although I would not advise the singer to make any effort in bringing it out, I would strongly impress upon his mind that it is of the most absolute importance that the *two registers* should be perfectly distinct and pure, and consequently the *break* should be distinct: and this will be the best proof that the two registers are *true*.

In passing from G to G, the first *medium*, and the second *head*, as these two registers are produced by keeping precisely the same position of the vocal organs, except as to the *rising* and *lowering* of the larynx, there must not be any *break*, but, on the contrary, the passage must be made perfectly smooth.

EXERCISE 1.

No. 26. *Moderato.*



No. 29. *Moderato.*

EXERCISE 2.

Canto.

Sca, i, a, sca, i, a, sca, i, a, sca, i, a, sca, i, a,

Piano.

sca, i, a, sca, i, a, sca, i, a, sca, i, a, sca, i, a.....

No. 30. *Moderato.*

EXERCISE 3.

Canto.

i, a, i, i, a, i, i, a, i, sca..... sca.....

Piano.

M H M C H C C H C C M C C M C

sca..... i, a, i, i, a, i, i, a, i, i, a, i.....

mz

No. 31. *Moderato.*

EXERCISE 4.

CANTO.

M C M H C H H C H H M H H M H

Sca, i, a, sca, i, a, sca, i, a, sca..... sca.....

PIANO.

p

mf

H M H H C H H C H M C M M C M.....

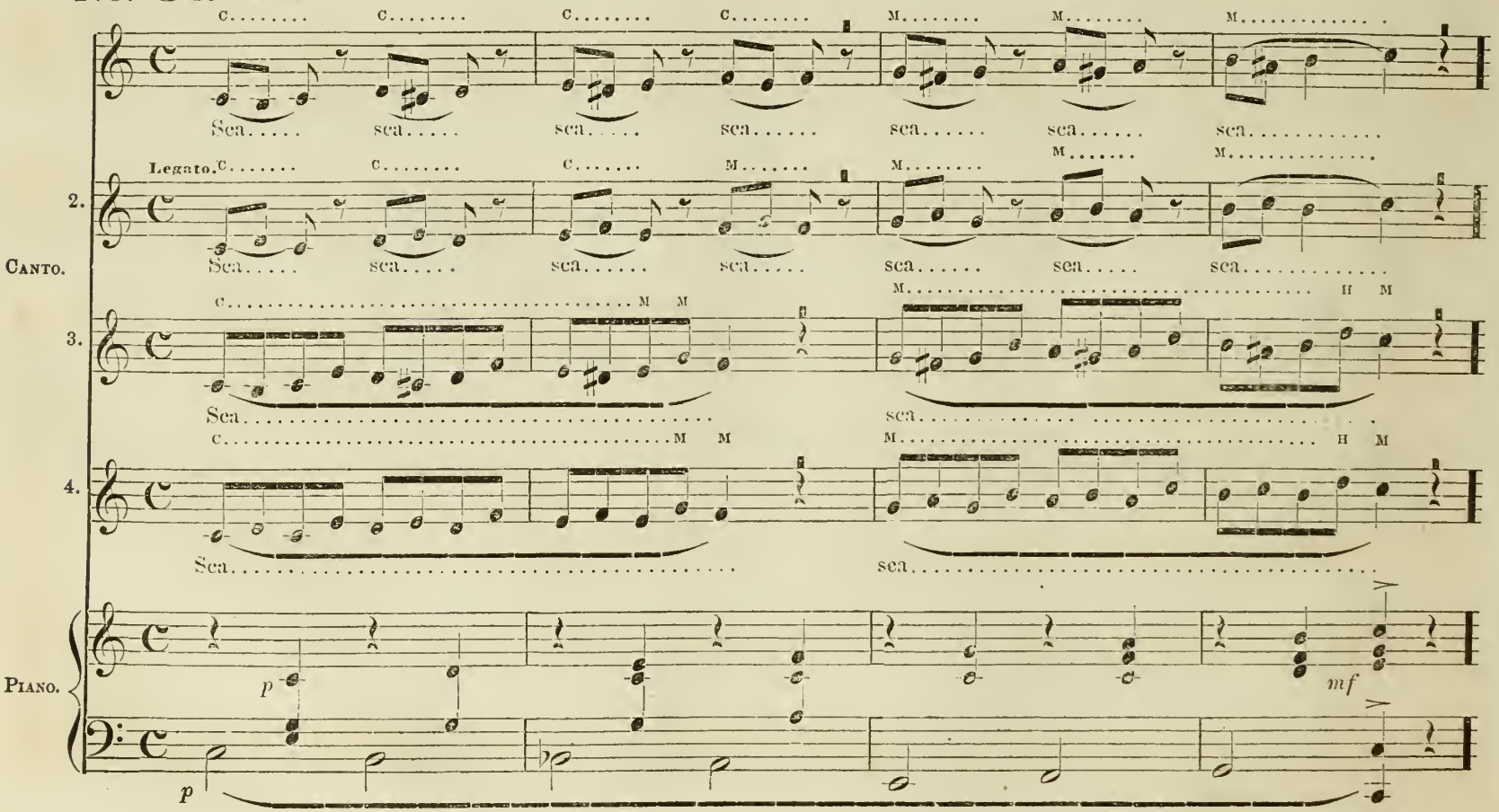
sca..... sca, i, a, sca, i, a, sca, i, a, sca, i, a.....

mz

EXERCISE UPON TWO AND THREE NOTES, WITH PORTAMENTO OF THE VOICE.

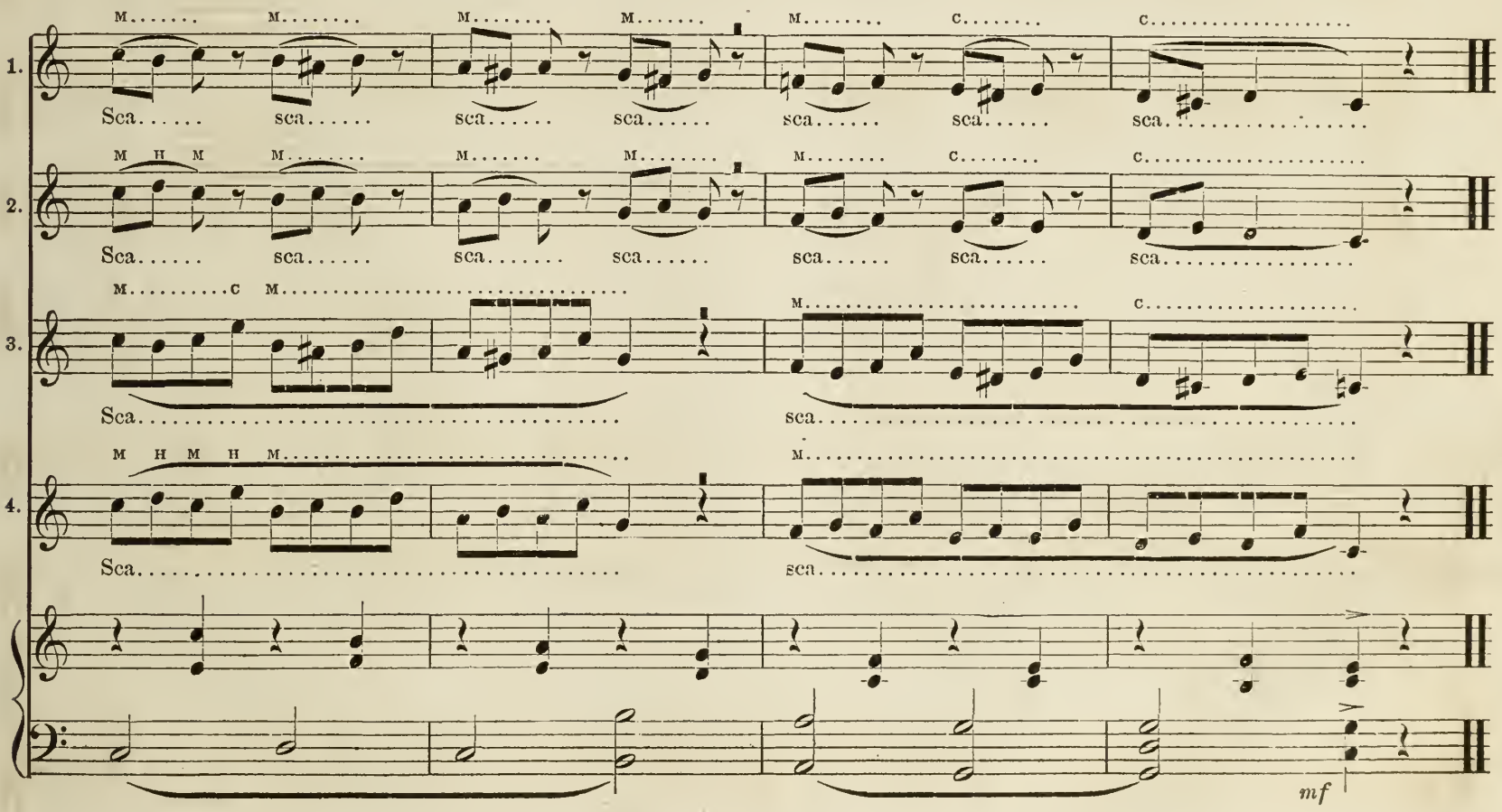
The object of the following exercise is, above all, to accustom the singer to pass from one note to another with the same power and quality of sound,—and to stop immediately before every rest, without the slightest noise of aspiration, and without taking breath except where it is marked to be taken. The following exercise is also intended for the study of the *portamento of the voice*,—that is, to carry the sound from

No. 32. *Moderato.*



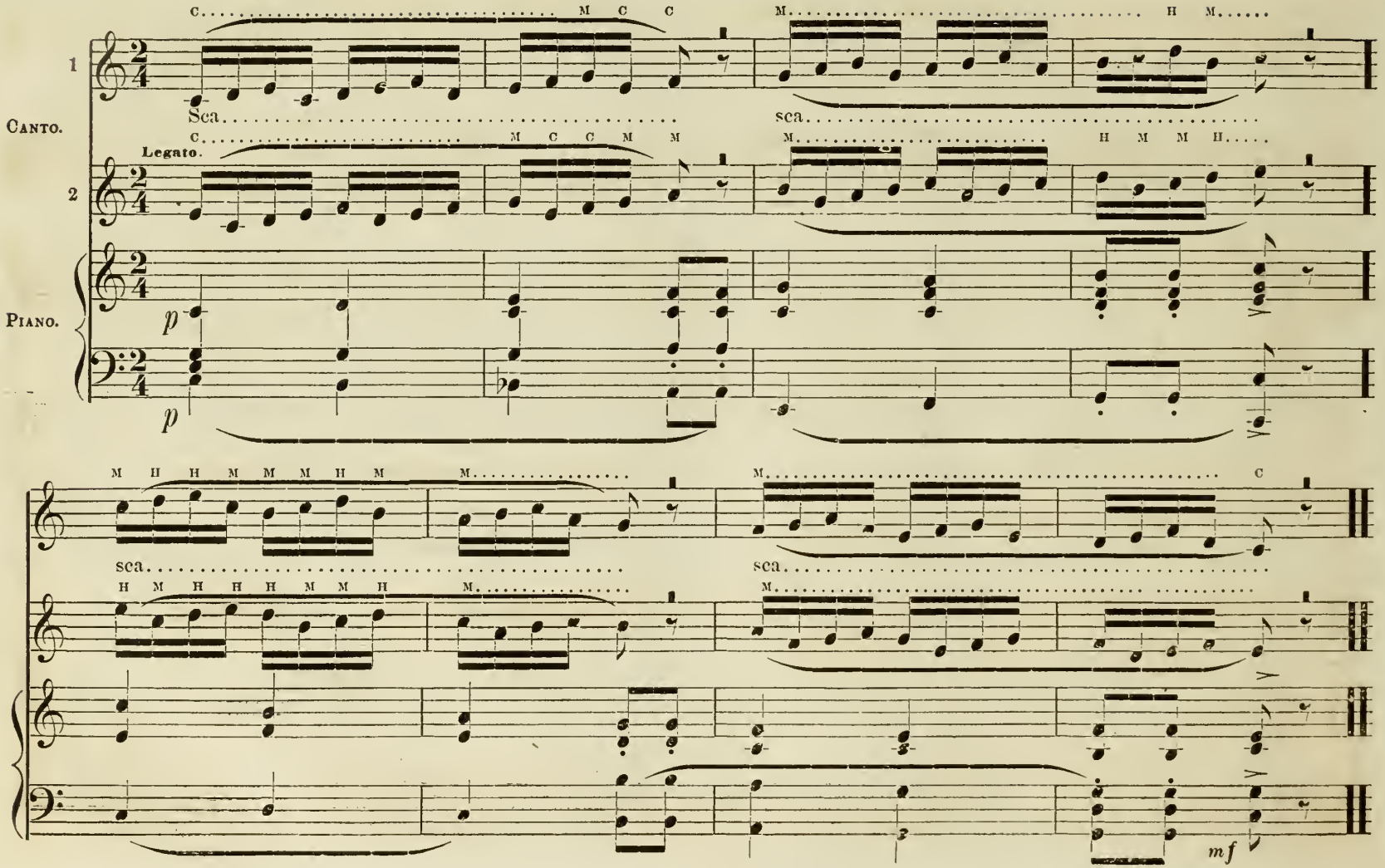
EXERCISE UPON TWO AND THREE NOTES, WITH PORTAMENTO OF THE VOICE.

one note to the next without changing or moving the position of the organs of the mouth, and especially the *pharynx;* but to do it exclusively by the *action of the diaphragm.* It must be done by a gentle pressure, downward, of the diaphragm, until the point for renewing the respiration is indicated. This exercise is of the greatest importance in establishing the relation between the organs of respiration and the *will.*



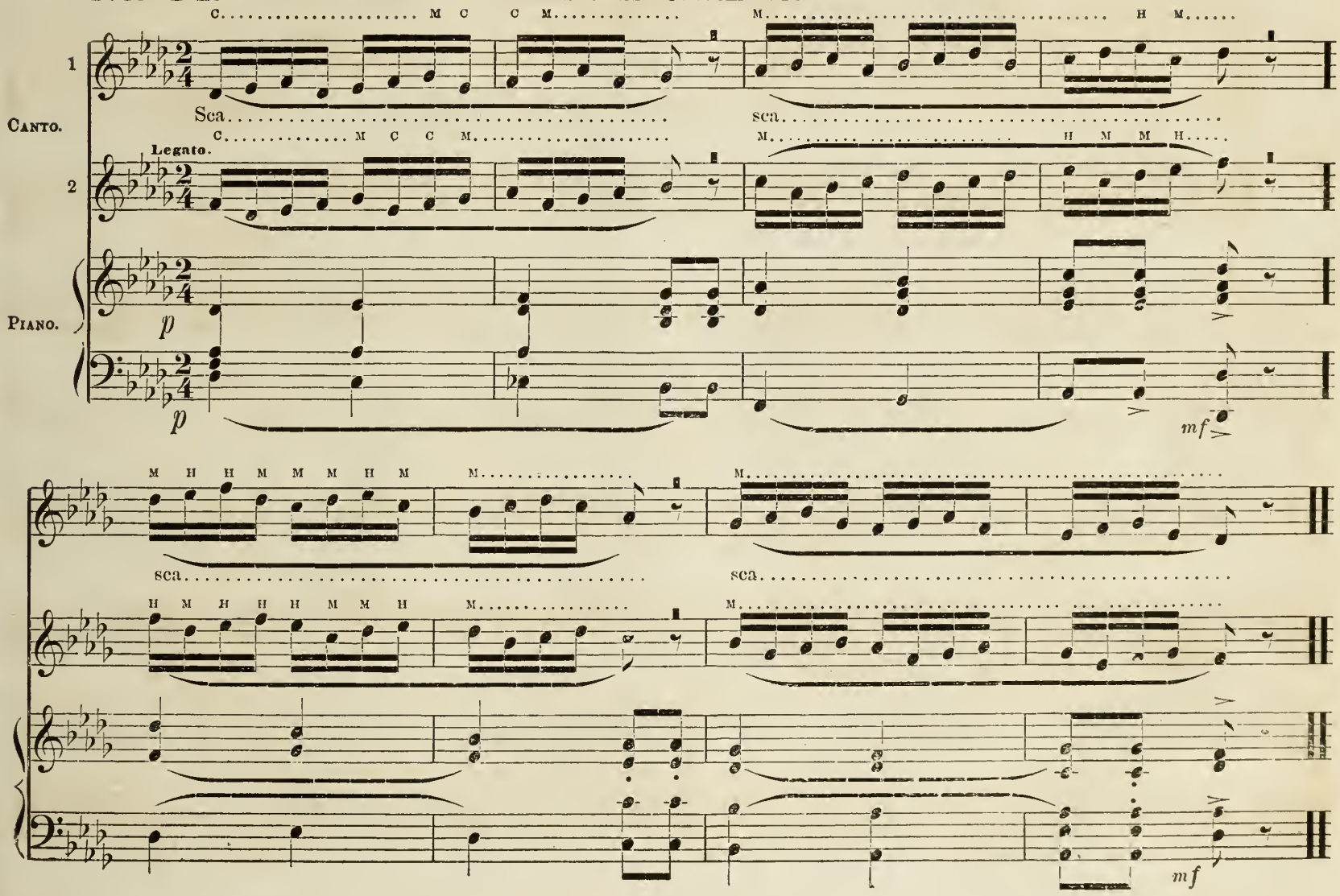
EXERCISE ON THIRDS.

No. 33. *Moderato.* EXERCISE 1.

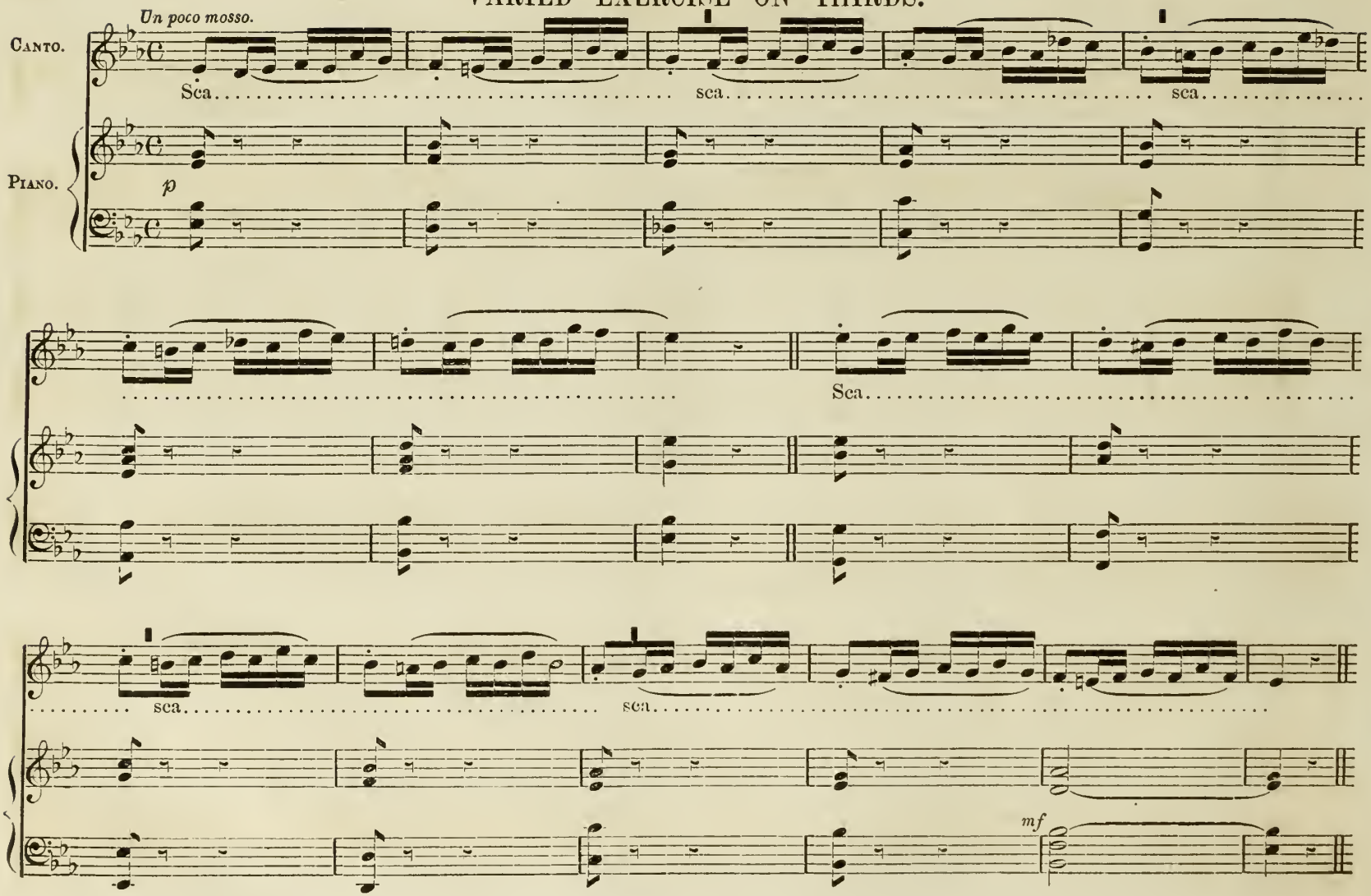


No. 34. *Moderato.*

EXERCISE 2.



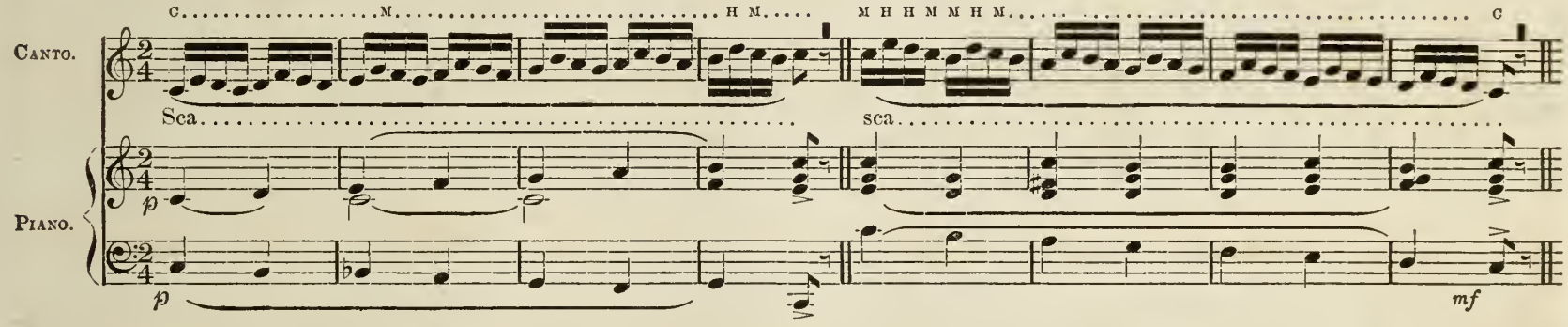
VARIED EXERCISE ON THIRDS.



EXERCISE ON THIRDS, WITH ONE RESPIRATION.

If the scholar will provide himself with a full breath, and be careful that not a single particle of it escapes before beginning the Exercise, he will with ease execute the whole *period* of the phrase with one single respiration.

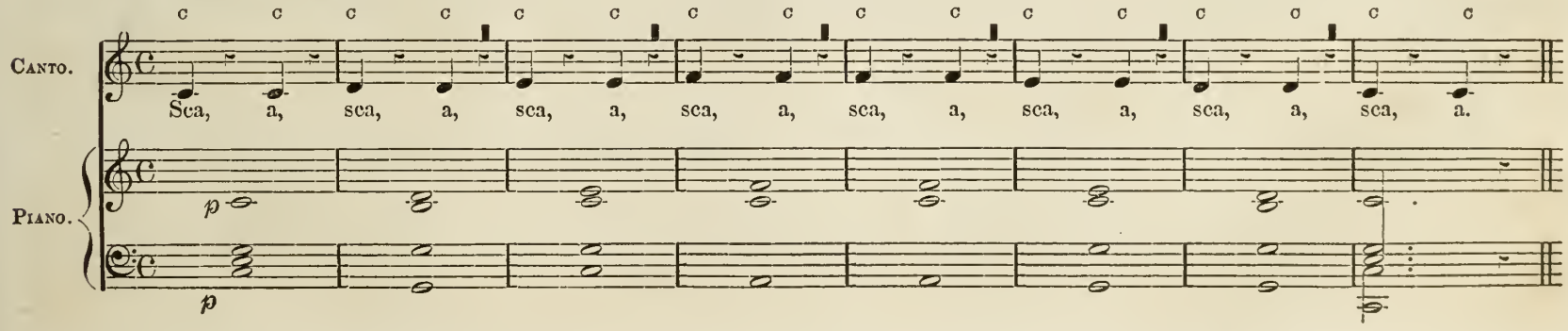
No. 35. *Moderato.*



EXERCISE ON THE STROKE OF THE GLOTTIS, UPON THE CHEST REGISTLR.

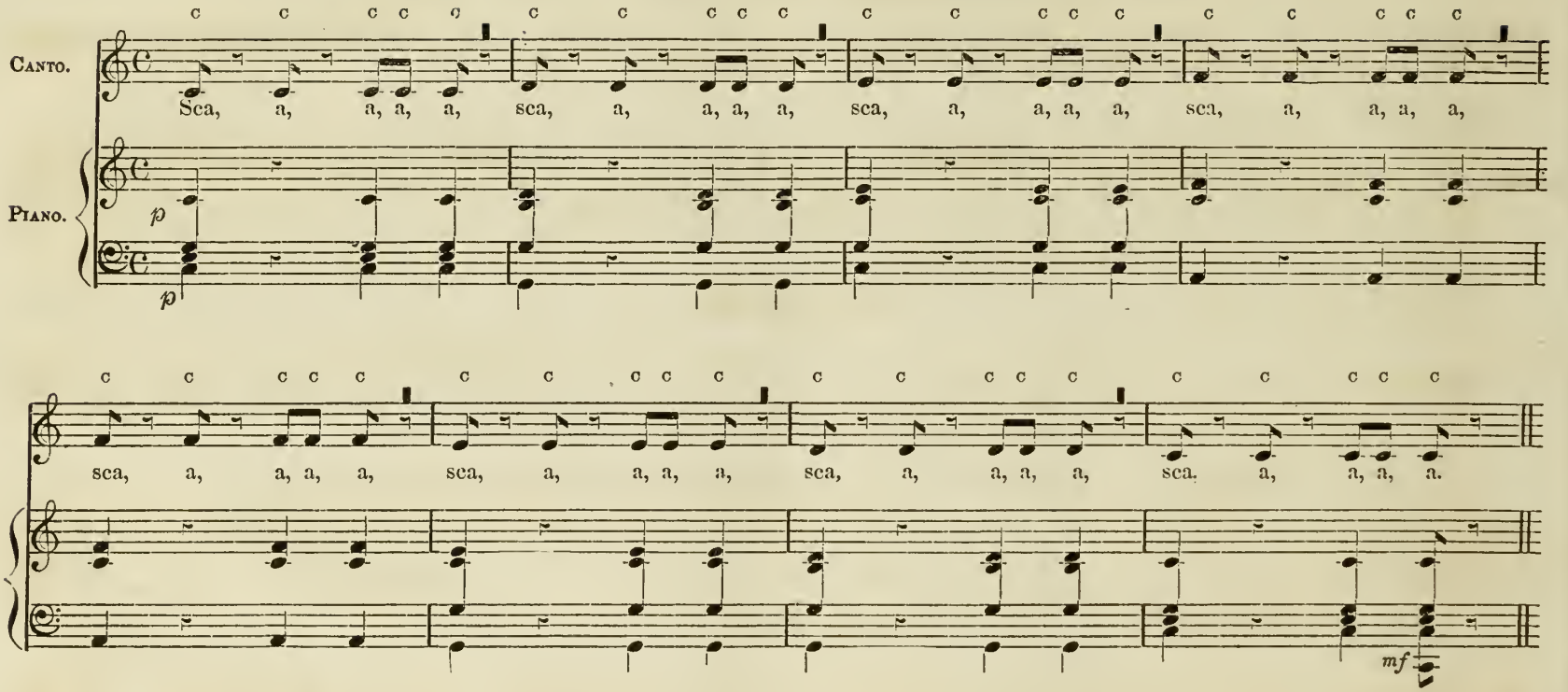
The first thing to do is, to strike properly, easily, and without the least effort, the word *sca* on the first note, then immediately repeat the vowel *a* precisely as you did in connection with the word *sca*. This, if *properly done*, must be felt by the action of the Diaphragm, and the gentle impulse of that organ can be perceived by the hand. I recommend this Exercise above all others, principally to beginners.

No. 36. *Moderato.* **EXERCISE 1.**



No. 37. *Moderato.*

EXERCISE 2.



EXERCISE ON THE STROKE OF THE GLOTTIS, UPON THE MEDIUM REGISTER.

This Exercise requires a little more delicacy in the management of the organs of respiration than the former ones. The *chest tones* are naturally stronger than the medium, and although it would *seem best* to reduce the power of the chest to the weakness of the medium, or *vice versa*, it would be very dangerous to do so; let the medium tone be produced with energy, but without any attempt to *force*.

No. 38. *Moderato.*

EXERCISE 1.

Canto.

Sca, a, sca, a, sca, a. sca, a, sca, a, sca, a, sca, a, sca, a.

Piano.

p

p

No. 39. *Moderato.*

EXERCISE 2.

Canto.

Sca, a, a, a, a, sca, a, a, a, a, sca, a, a, a, a, sca, a, a, a, a.

Piano.

p

p

sca, a, a, a, a, sca, a, a, a, a, sca, a, a, a, a, sca, a, a, a, a.

mf

EXERCISE ON THE ASCENDING AND DESCENDING SCALE.

Thus far we have applied our studies to the enforcement of the principal rules that govern the physiological part of the voice, and the vital one of the cultivation of the vocal organs. Now we will proceed, and commence a series of exercises, which are more connected with what is generally called vocalization in singing. And let me here strongly recommend to my students the practice of the first part, in preference to the second. Any one gifted with some musical talent, intelligence, and a tolerably good voice, if well acquainted with the proper use of the organs of the voice, will easily attain any degree of perfection in vocalization; while, on the contrary, no matter how well he may be gifted, if he is not familiar with the vocal organization, and knows not how to use it properly, he will lose his time, and very surely his health and voice.

In the following exercise, sing the word *sca*, and immediately after it the vowel *a*, just in the same manner as you did in connection with the *sca*,—that is, with the *stroke of the glottis*, and sing always with ease, and take a long breath.

From this point we will mark no more the different registers. The rule is that the *chest* register should never be allowed to go any higher than *F natural*, in ascending. In descending the *medium* register may be carried as low as D, or C. These rules are intended to hold only through the following exercises.

No. 42. *Moderato.*

EXERCISE 1.

1. Canto. Sca, a..... sca, a..... sca, a.....

2. Sca, a..... sca, a..... sca, a.....

Legato.

Piano. *p*

p

sca, a..... sca, a..... sca, a.....

sca, a..... sca, a..... sca, a.....

sca, a..... sca, a..... sca, a.....

sca, a..... sca, a..... sca, a.....

ms

ms

No. 41. *Moderato.*

EXERCISE 2.

1. Canto.

Sca, a..... sca, a..... sca, a.....

2.

Sca, a..... sca, a..... sca, a.....

Piano.

p

p

sca, a..... sca, a..... sca, a.....

sca, a..... sca, a..... sca, a.....

sca, a..... sca, a..... sca, a.....

sca, a..... sca, a..... sca, a.....

mz

FIRST EXERCISE IN VOCALIZATION. No. 1.

From this point we shall exclusively make use of vowels in singing. Each first note must be produced by the stroke of the glottis.

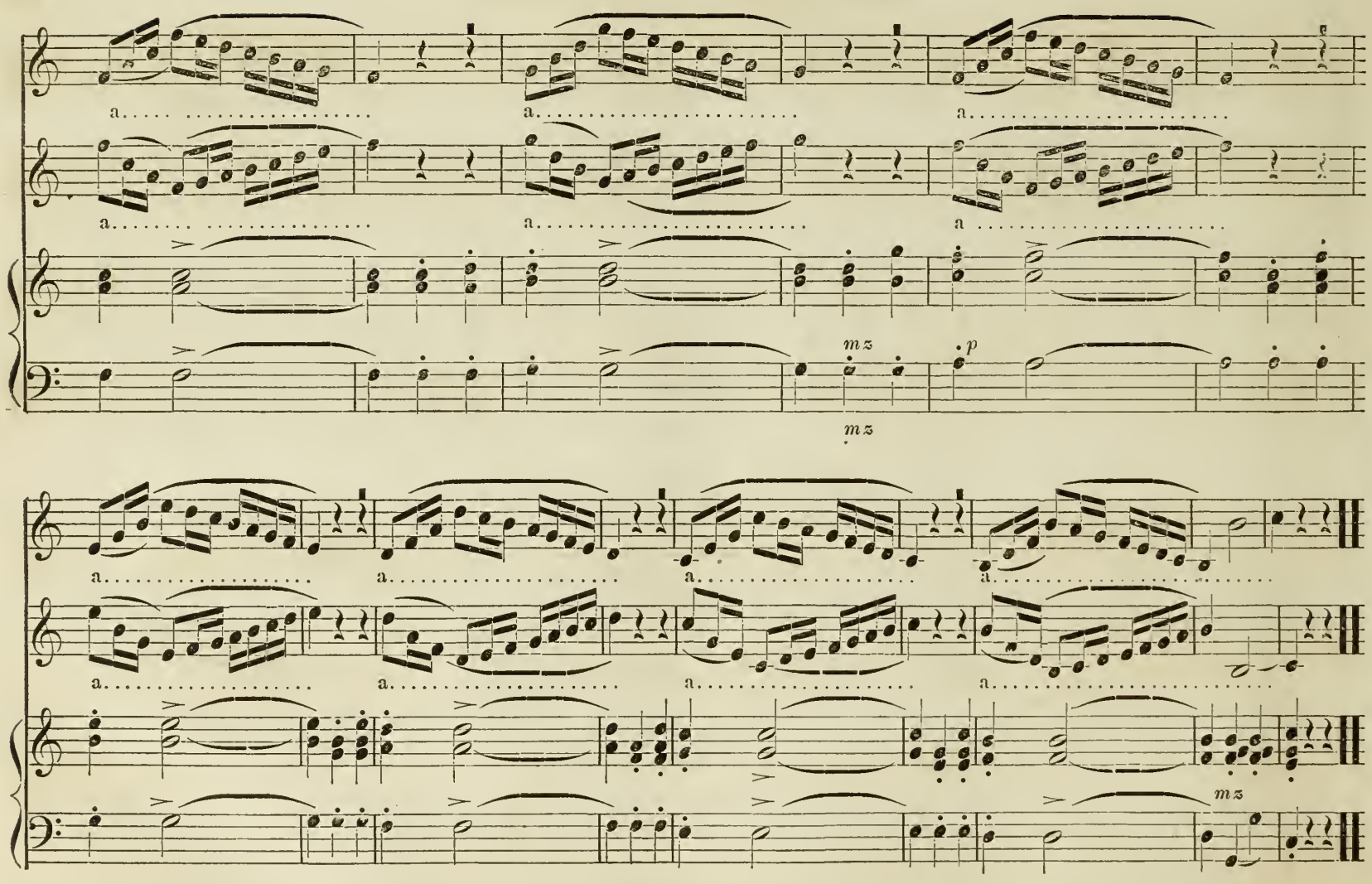
No. 42. *Moderato.*

1. Canto. a..... a..... a.....

Legato.

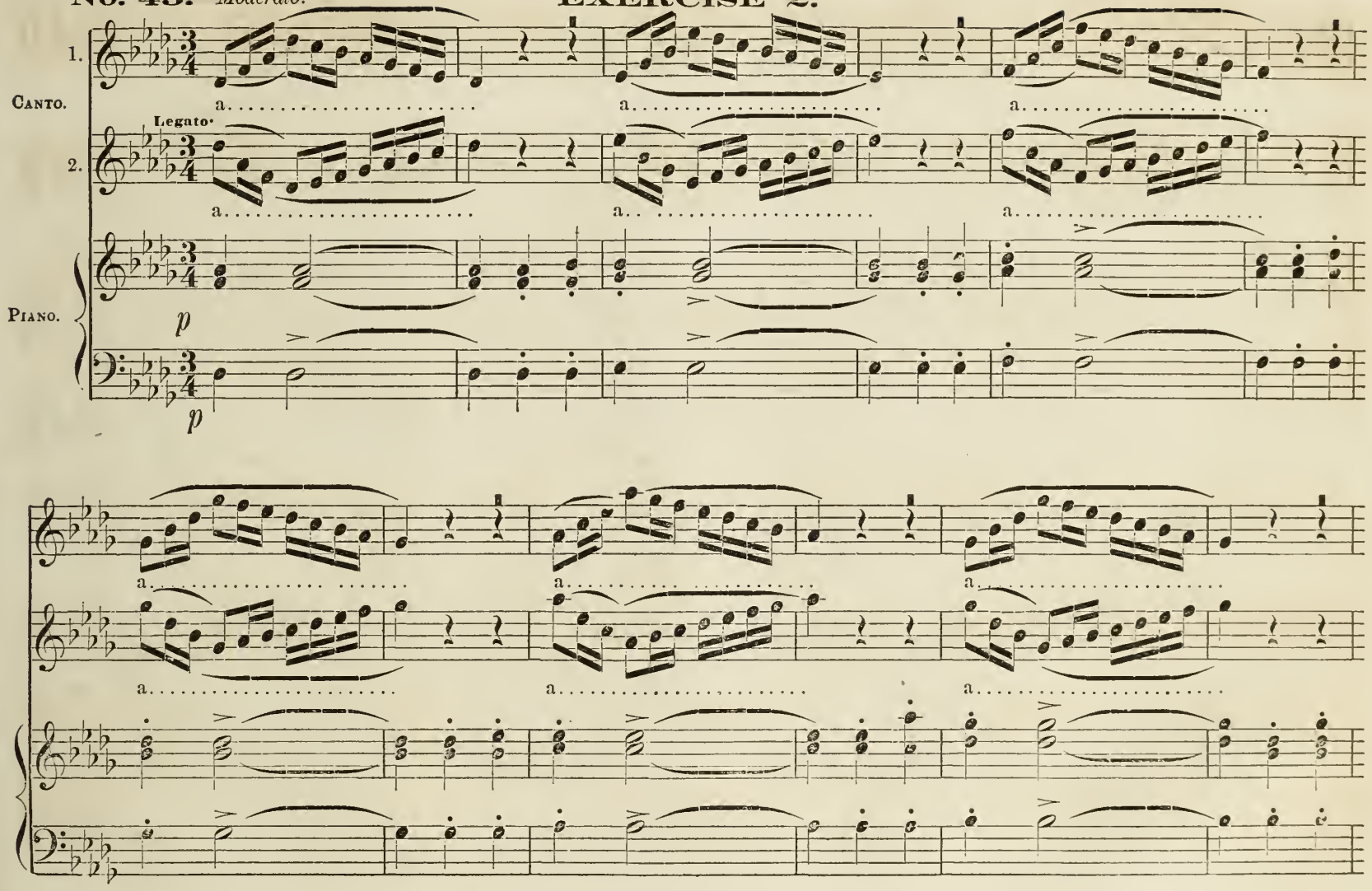
2. a..... a..... a.....

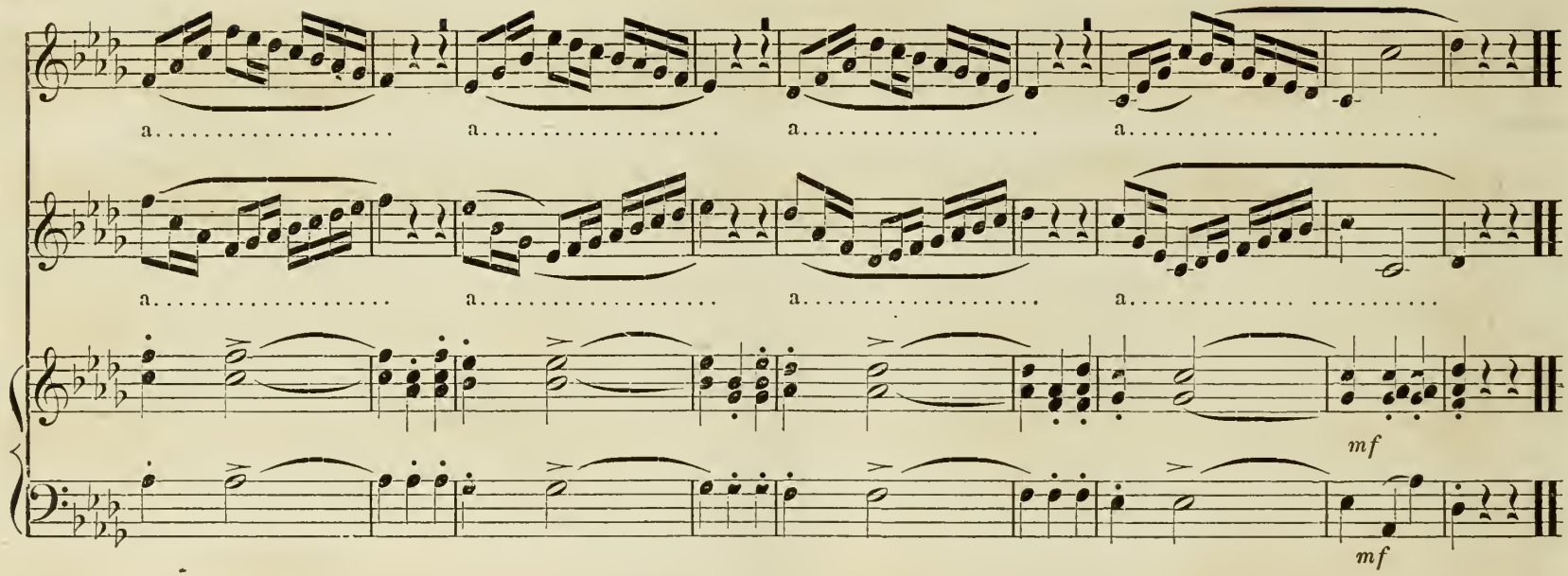
Piano. *p*


a
a
a
a
a
a
mz
p
mz
a
a
a
a
a
a
a
a
mz

No. 43. *Moderato.*

EXERCISE 2.



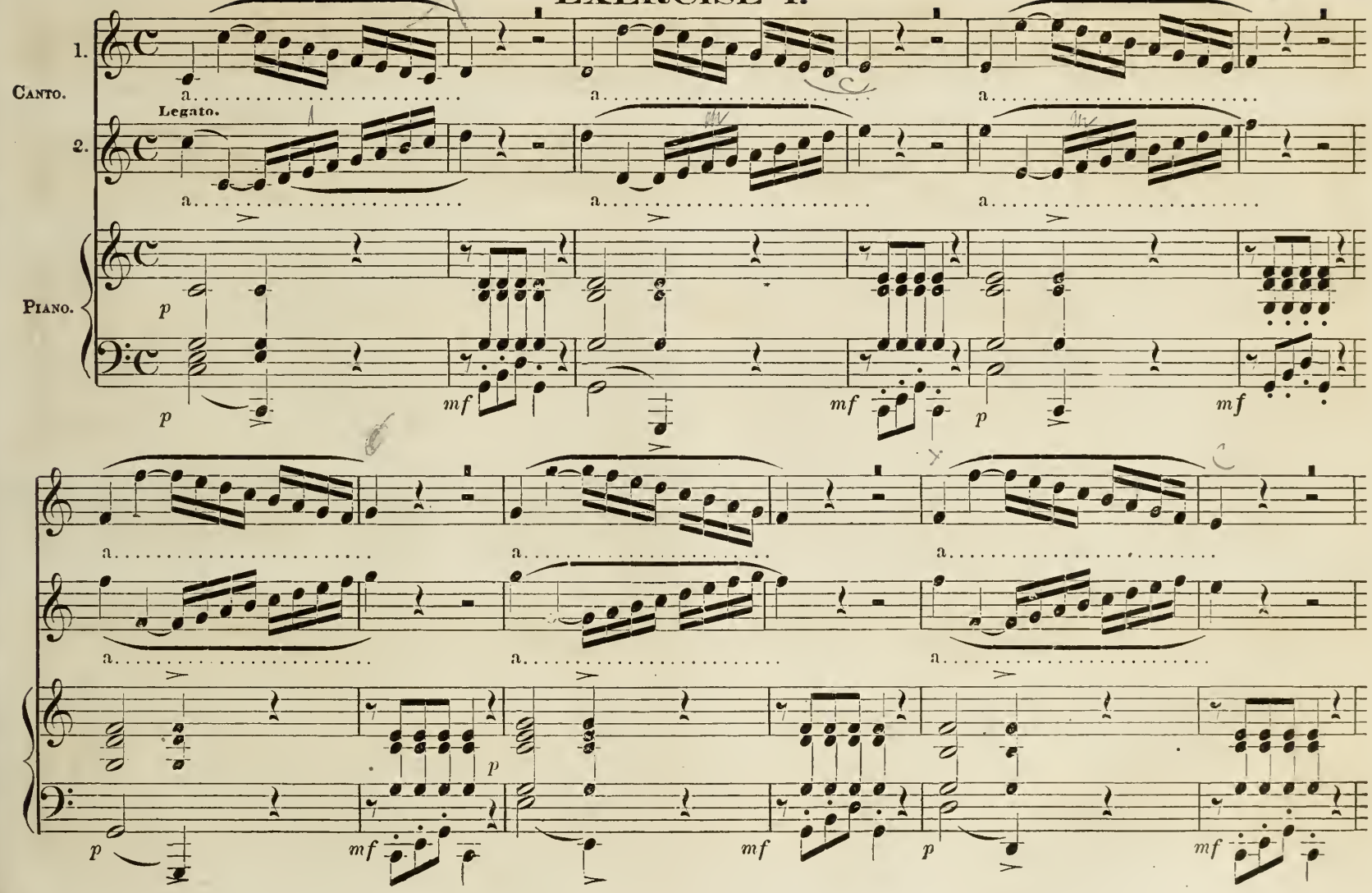


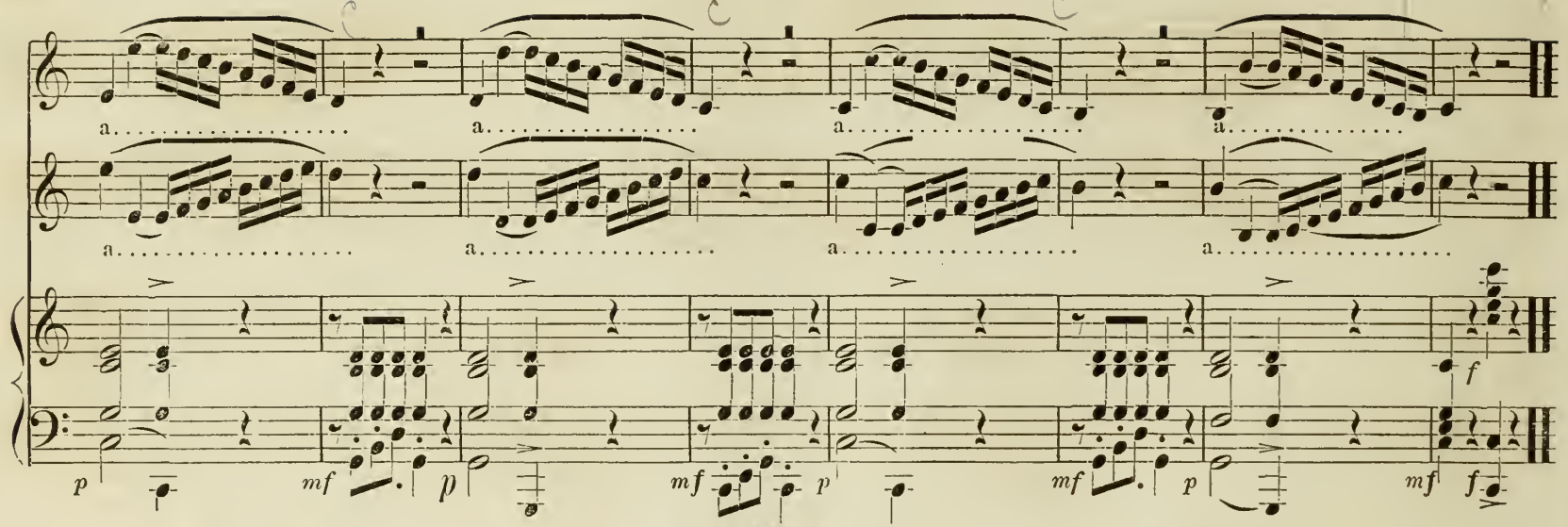
EXERCISE ON VOCALIZATION UPON OCTAVES.

The principal object of this study is to define clearly and distinctly the passage of the different Registers, and, in the mean time, to accustom the voice to pass with ease and purity of tone, either in ascending or descending, from one register to another. An easy and full respiration is always the principal point that must attract the special attention of master and scholar.

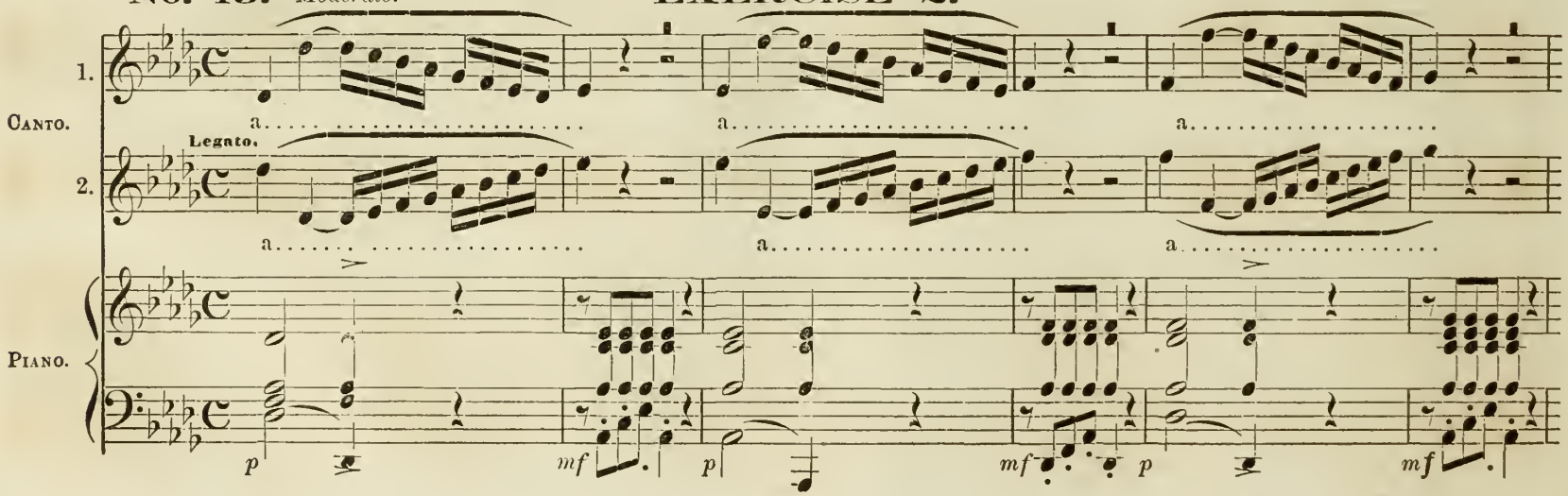
As I have already stated, the breaking that is generally produced in passing from one register to another, must not be avoided; but, on the contrary, must be brought out without hesitation, this being the *only way* by which the student can accomplish at once this passage smoothly, and without any disagreeable interruption. The prevailing idea that this breaking can be avoided by changing the natural *chest* and *medium* tones into *one unnatural* (*mixed tone*,) is a most absurd and illogical one, and is most decidedly an evidence of ignorance regarding the physiology of the voice, and would, unquestionably, prevent its improvement.

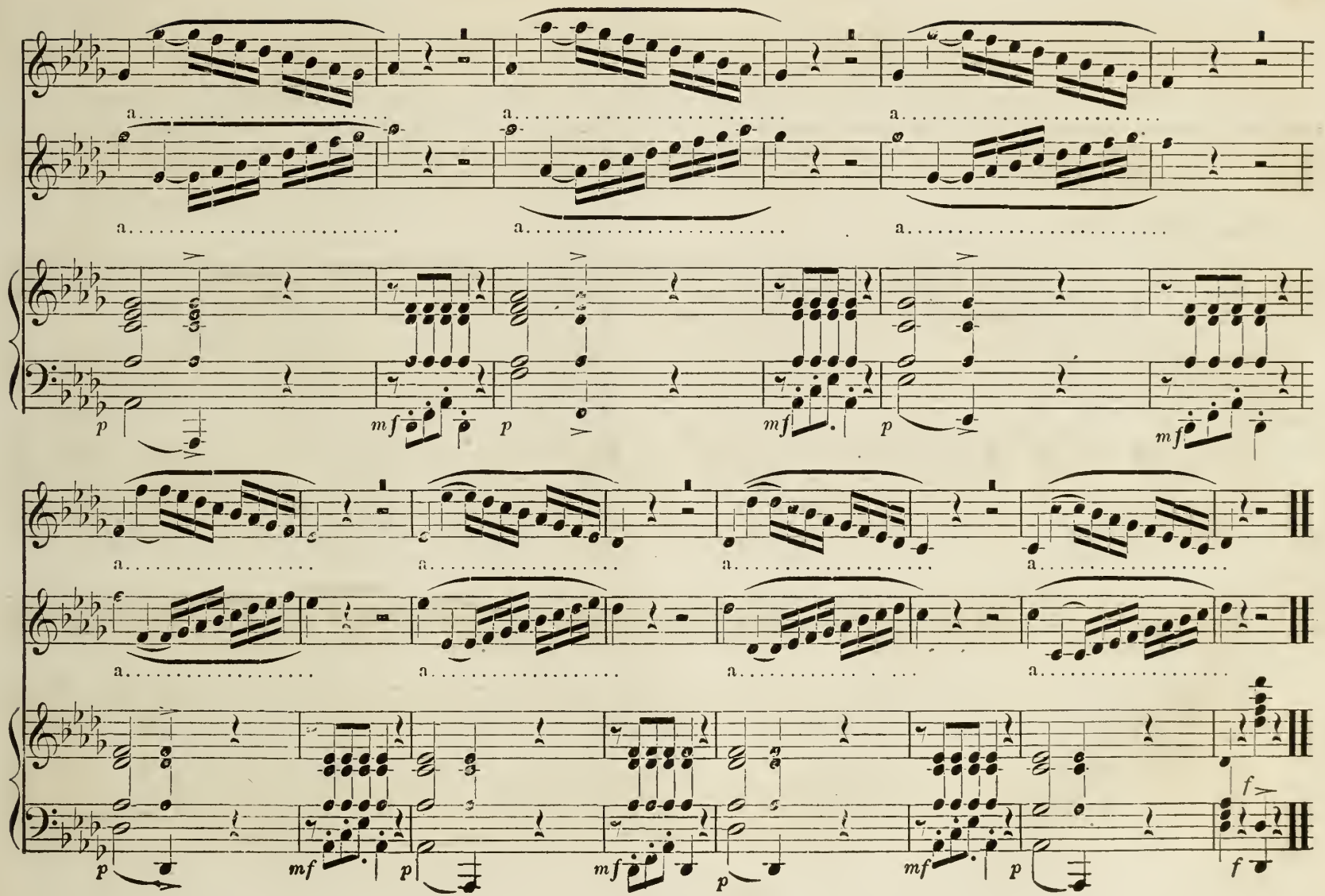
EXERCISE 1.





No. 45. *Moderato.* **EXERCISE 2.**

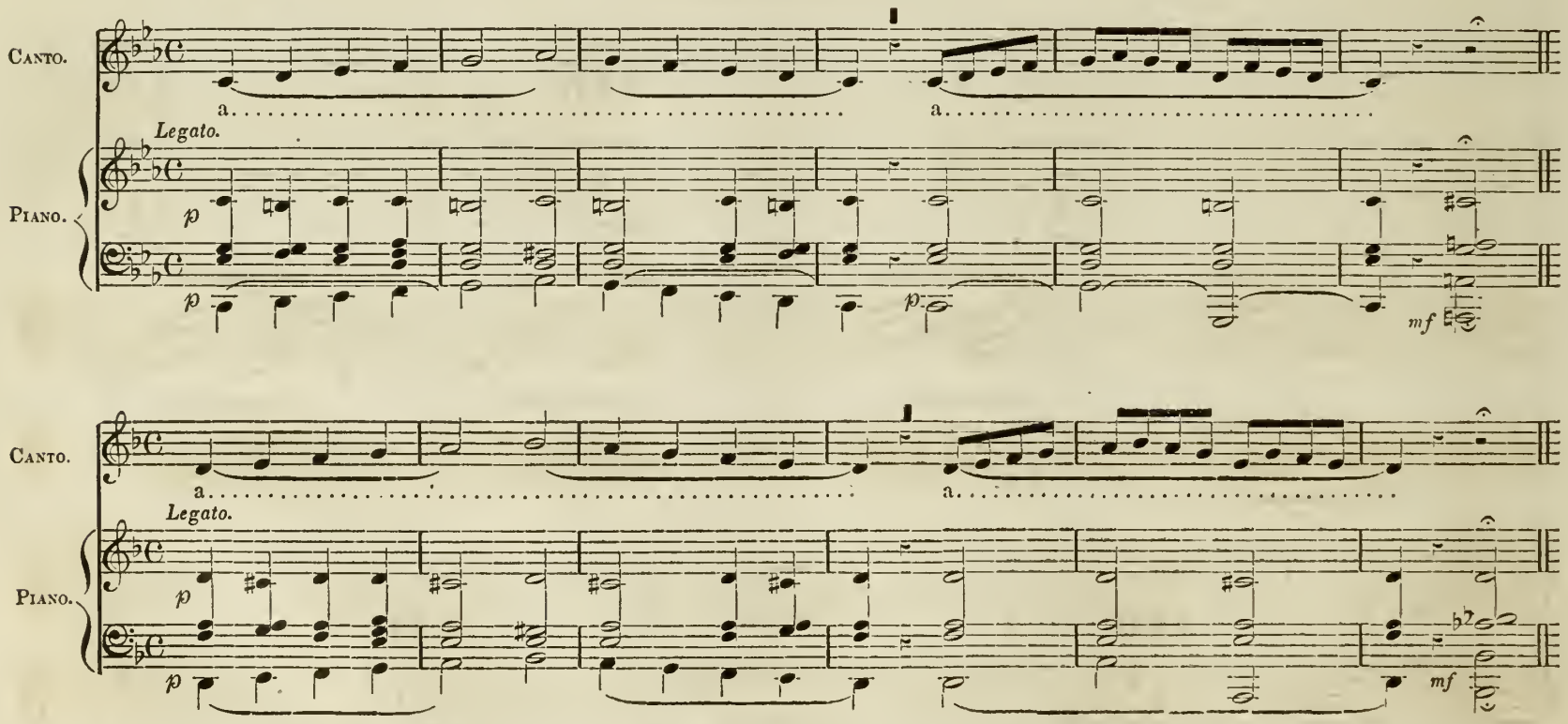


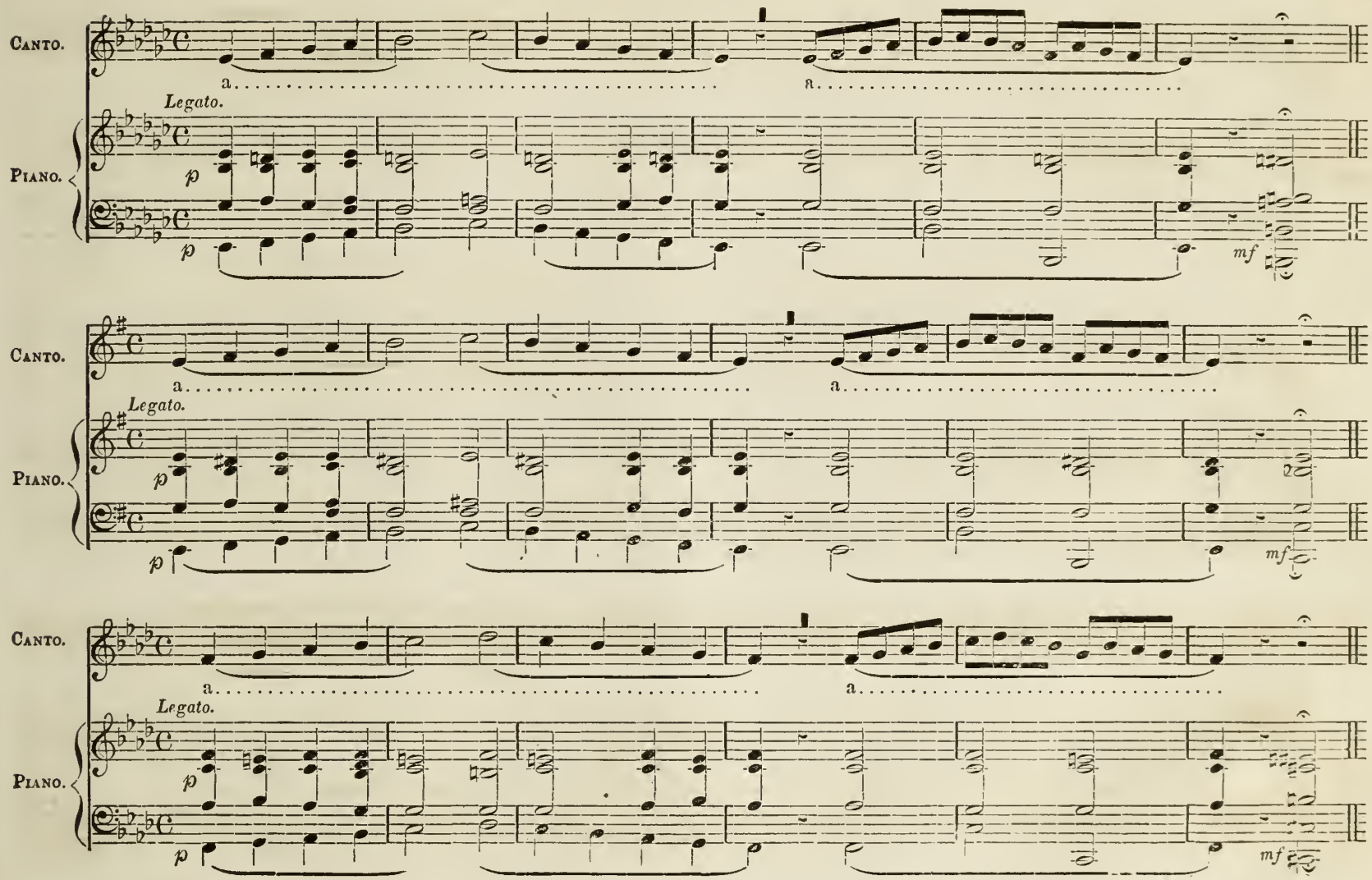

a
a
a
a
a
a
p
mf
p
mf
p
mf
a
a
a
a
a
a
a
a
p
mf
p
mf
p
mf
p
f
f

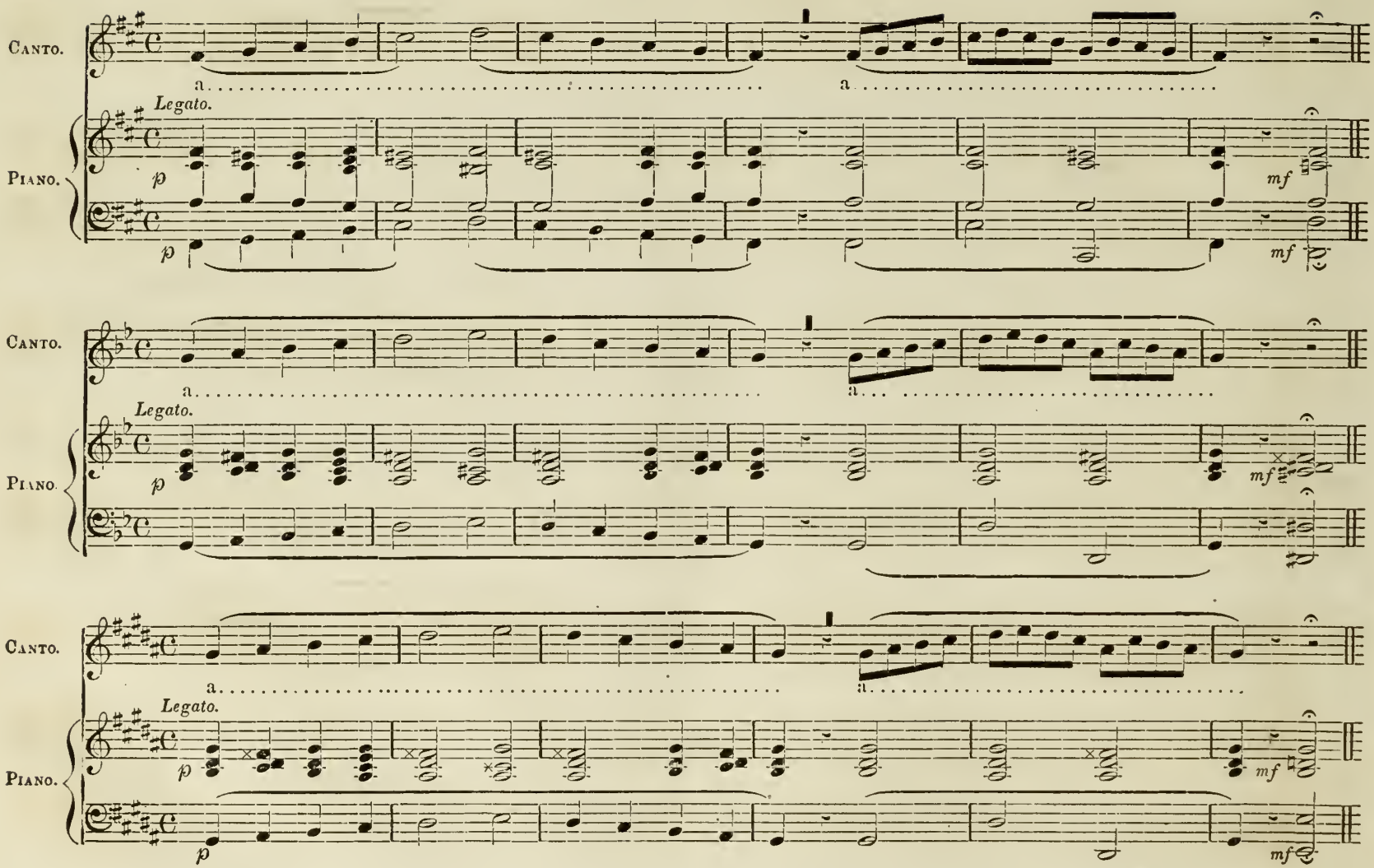
MINOR EXERCISES AND SCALES.

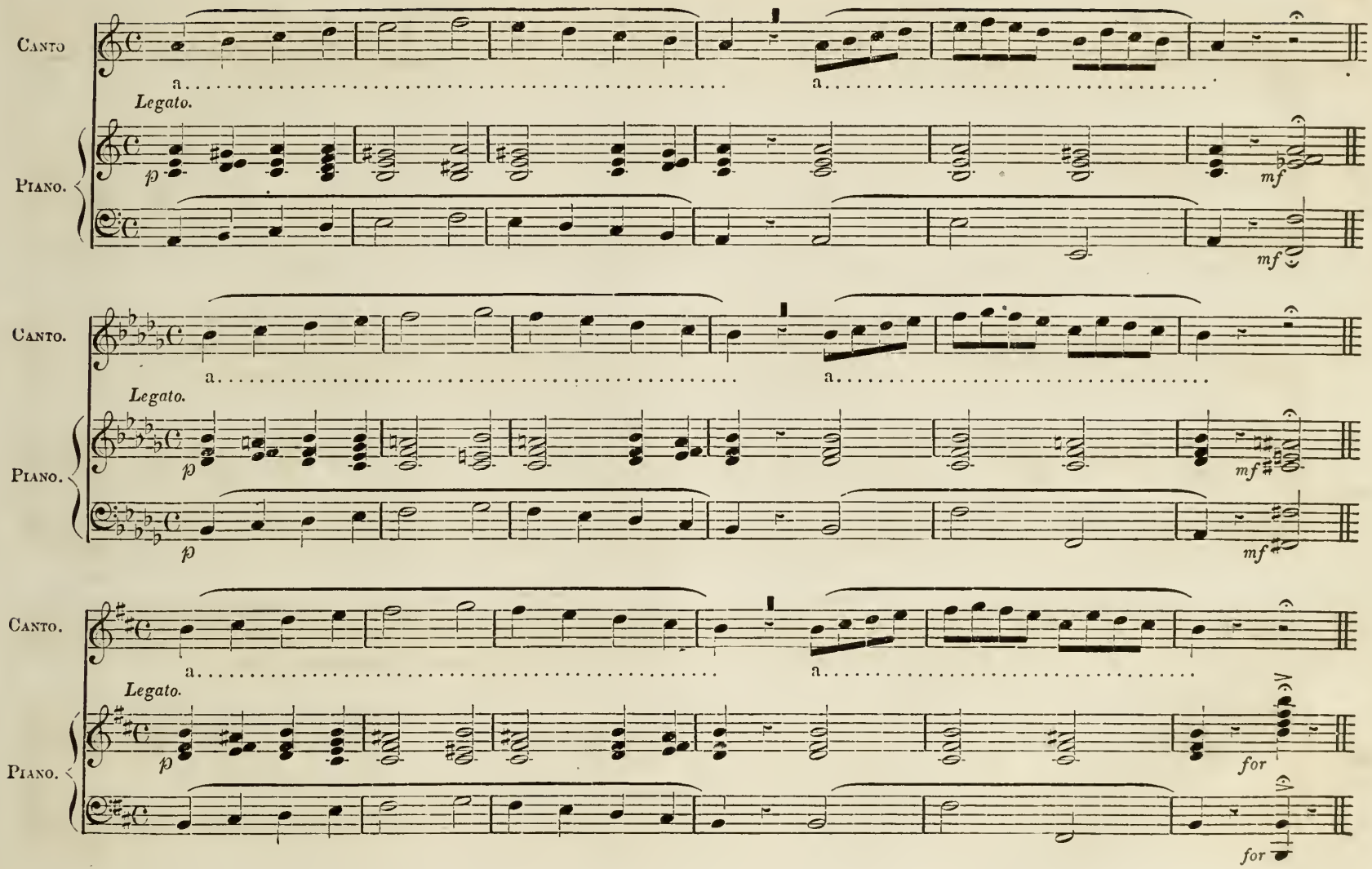
The difficulty in singing with accurate intonation the different minor scales and distances, arises, principally, from neglect in its study. Minor keys are seldom used in the exercise of the voice, and the result is that certain distances, as the *augmented second*, for example, is generally sung correctly but by very few persons: and thus, one of the most sensible characteristics of the minor key is lost for want of proper education. I recommend, therefore, to the singer, a careful study of the following minor Exercises.

No. 46. *Moderato.*

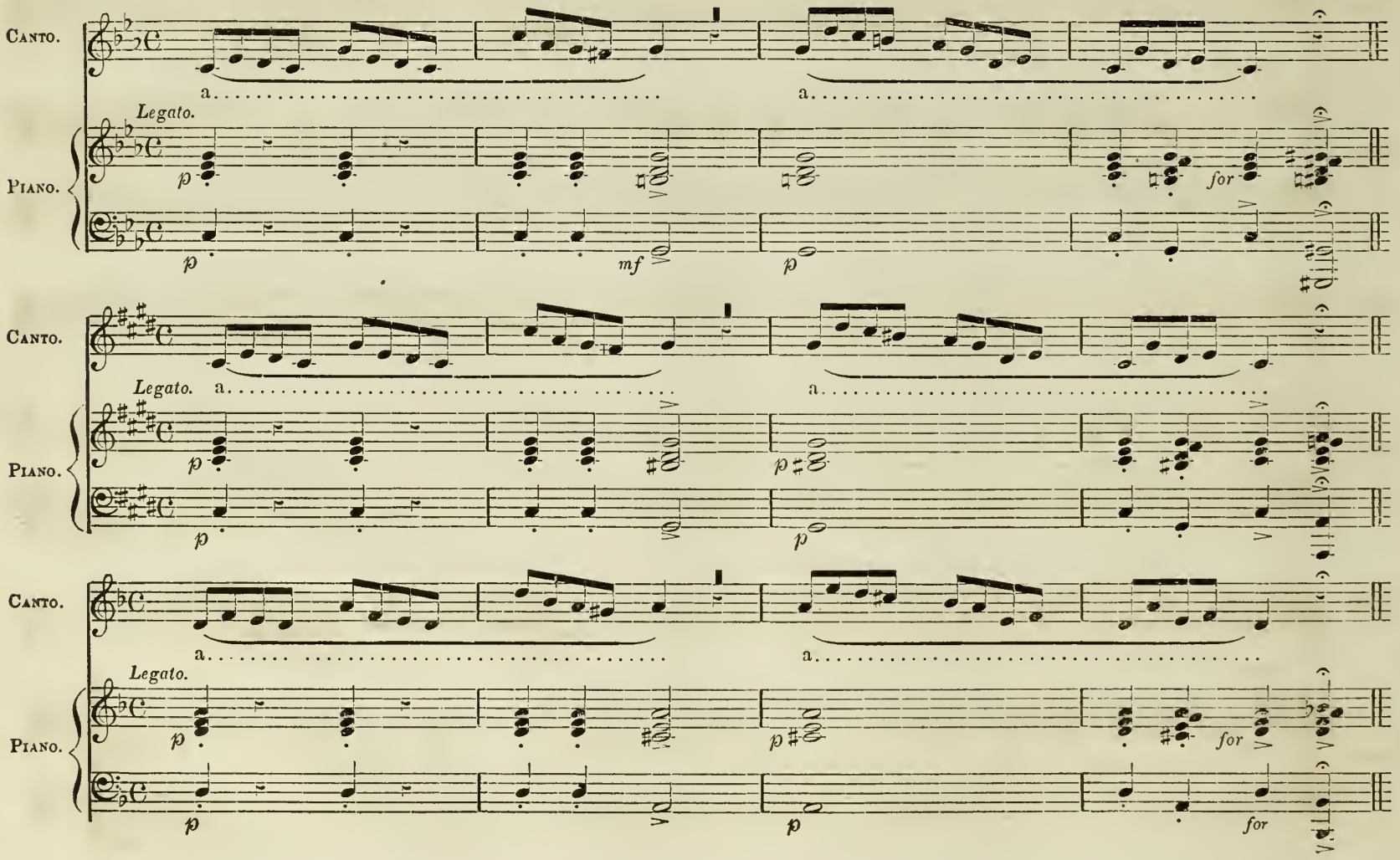


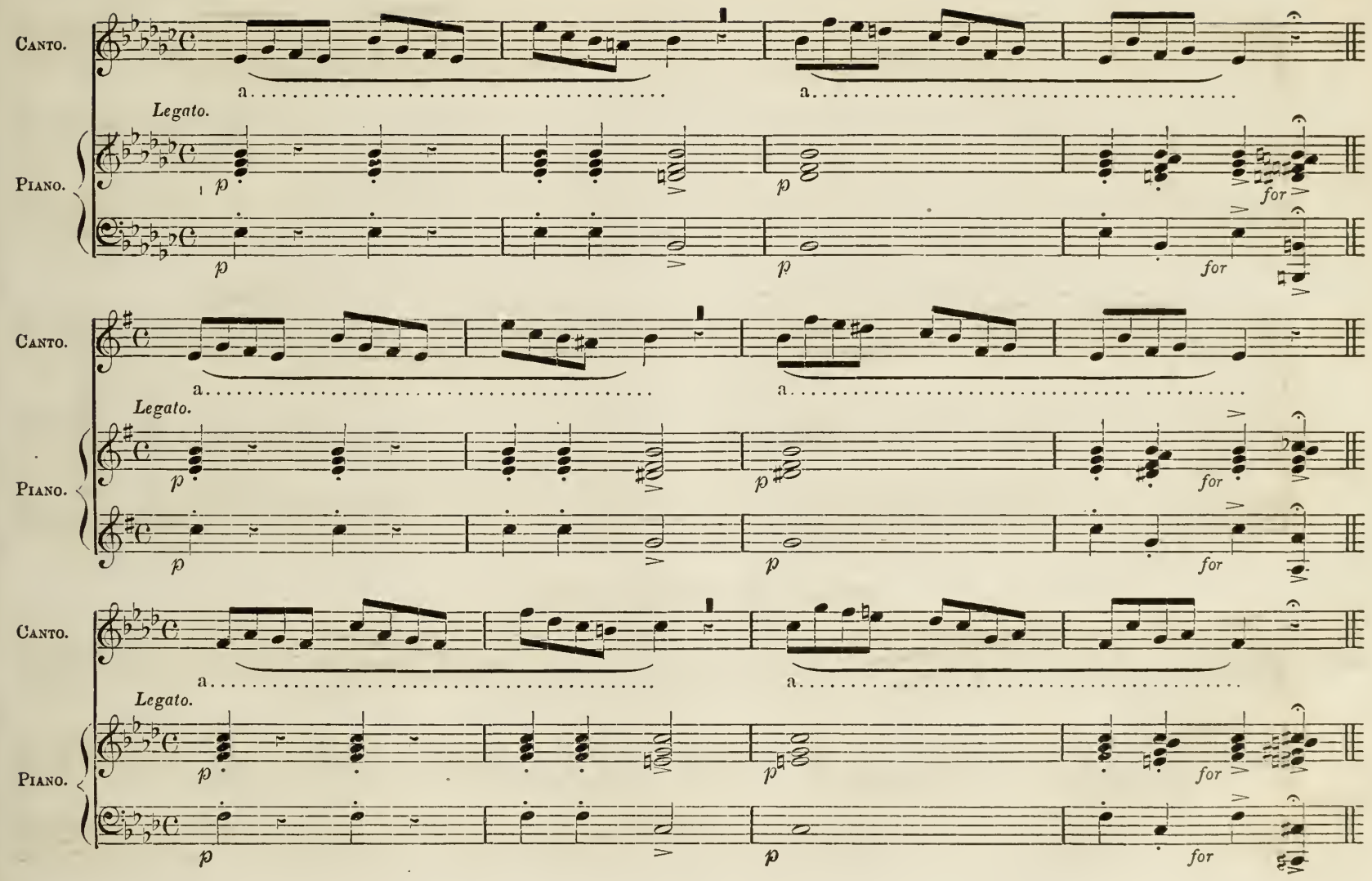

Canto.
a
a
Legato.
Piano.
p
p
mf
Canto.
a
a
Legato.
Piano.
p
p
mf
Canto.
a
a
Legato.
Piano.
p
p
mf

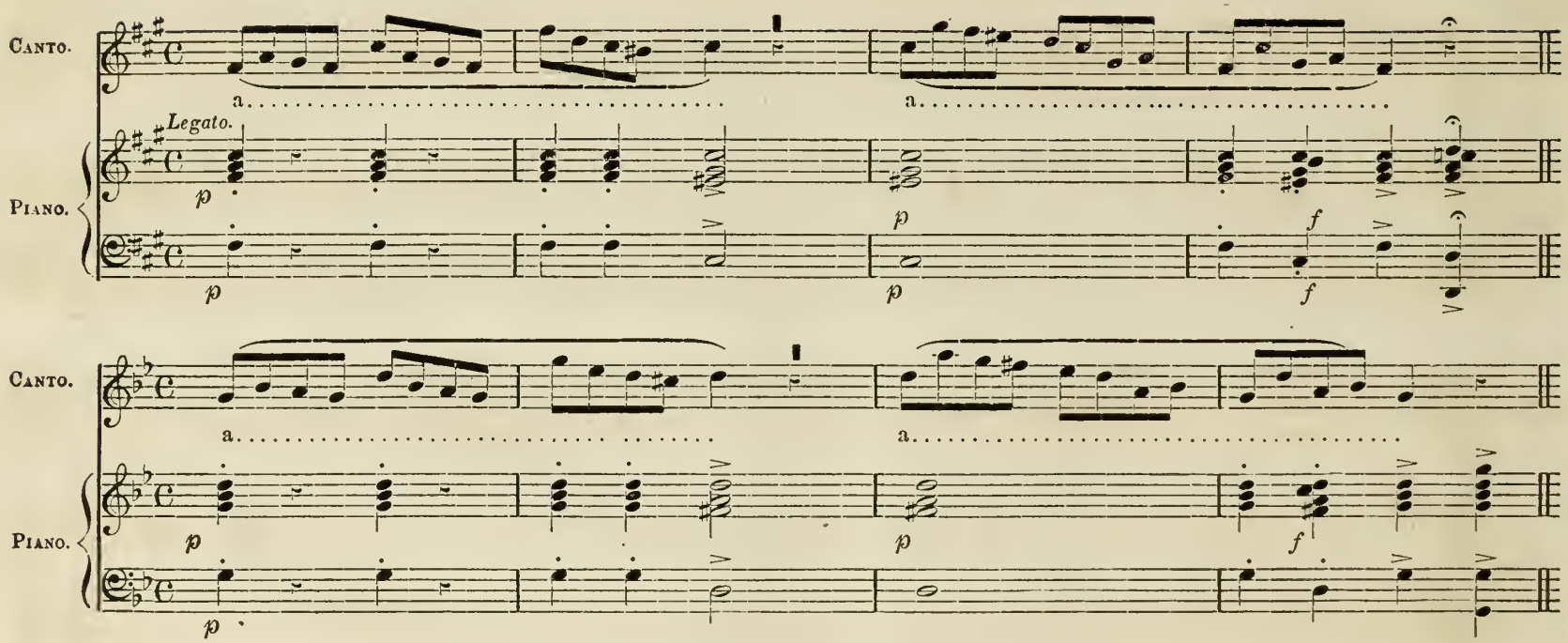

Canto.
a
a
Legato.
Piano.
p
mf
p
mf
Canto.
a
a
Legato.
Piano.
p
mf
Canto.
a
a
Legato.
Piano.
p
mf
p
mf


Canto
a
a
Legato.
Piano.
p
mf
mf
Canto.
a
a
Legato.
Piano.
p
mf
p
mf
Canto.
a
a
Legato.
Piano.
p
for
for

No. 47. *Moderato.* EXERCISE UPON THE AUGMENTED SECOND.

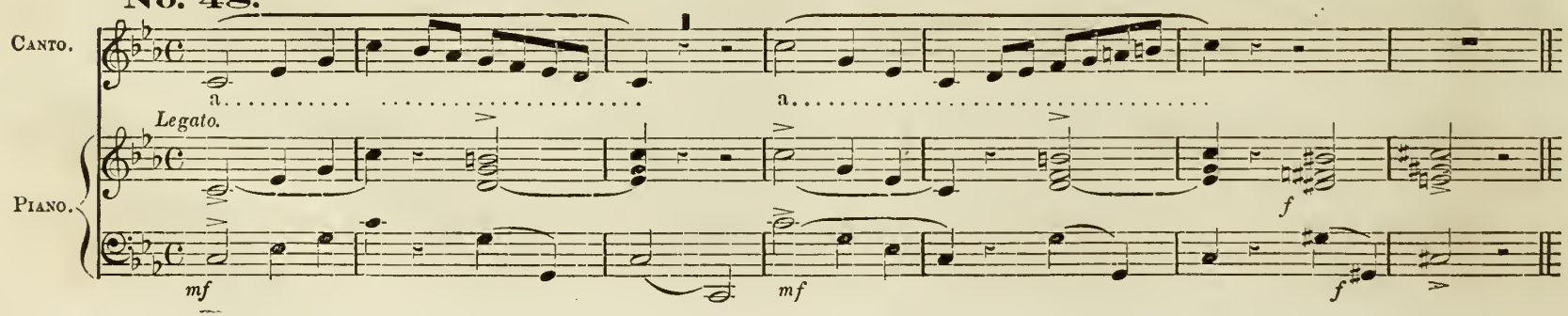


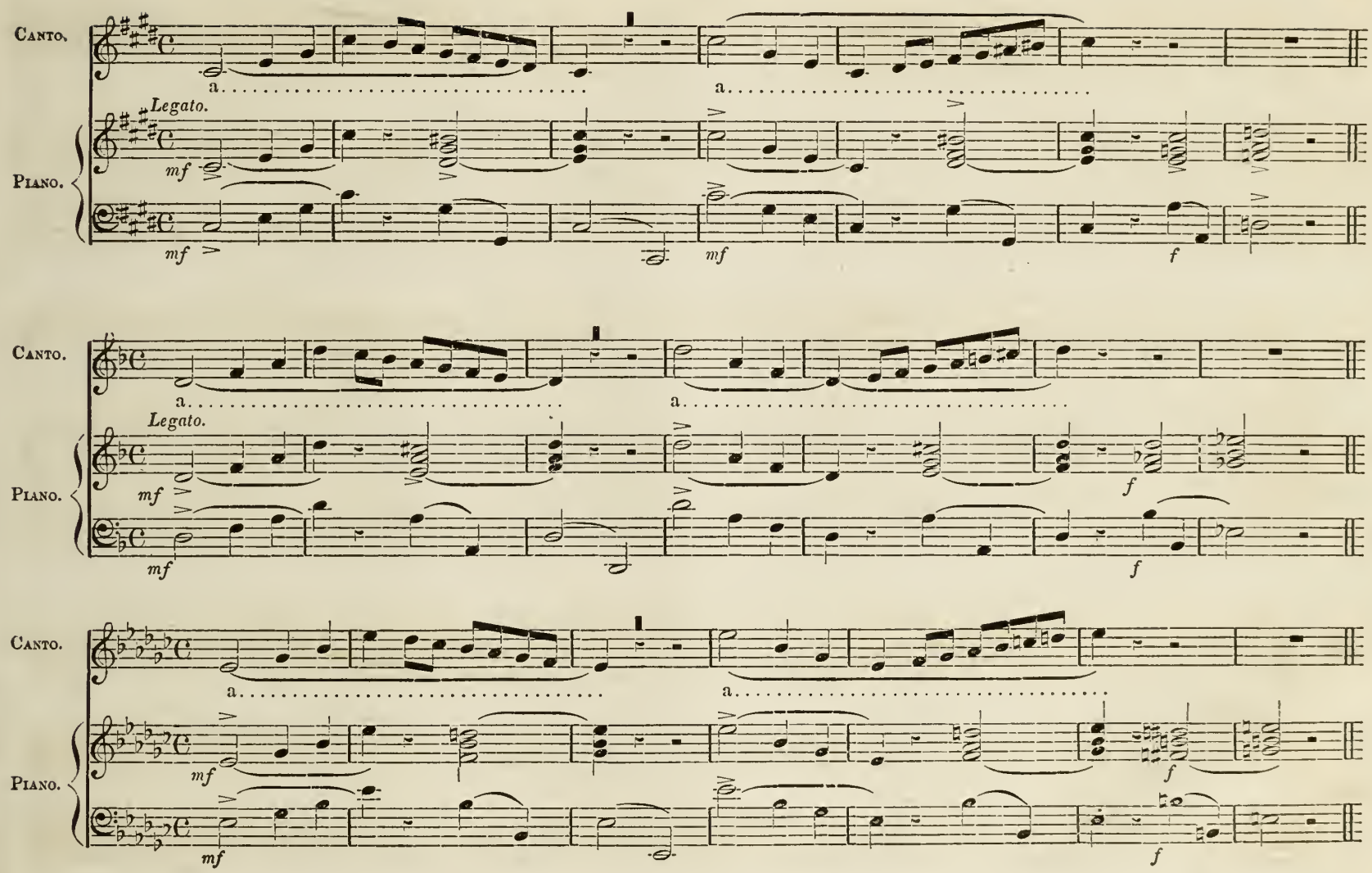

Canto.
Legato.
Piano.
a
p
for
Canto.
Legato.
Piano.
a
p
for
Canto.
Legato.
Piano.
a
p
for

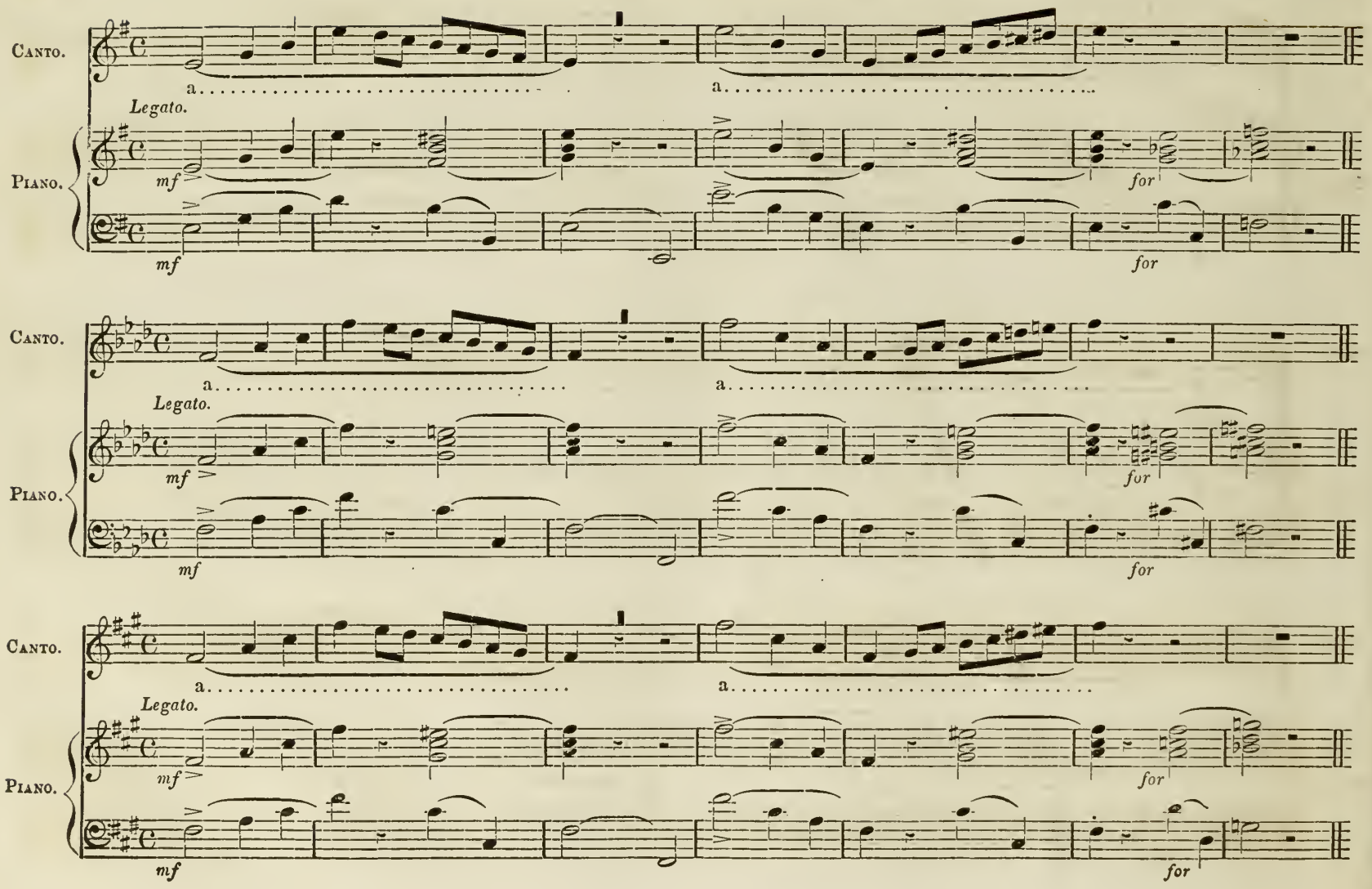


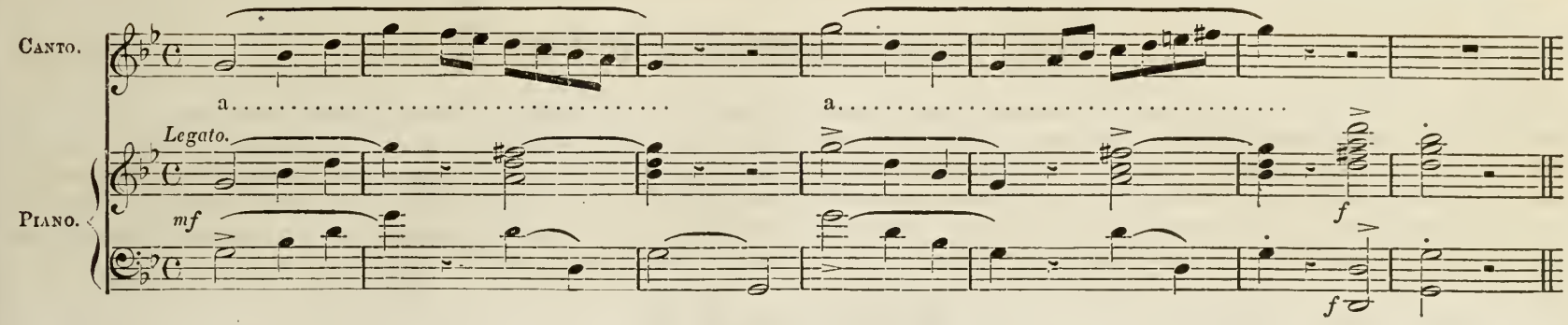
REGULAR MINOR SCALE.

No. 48.



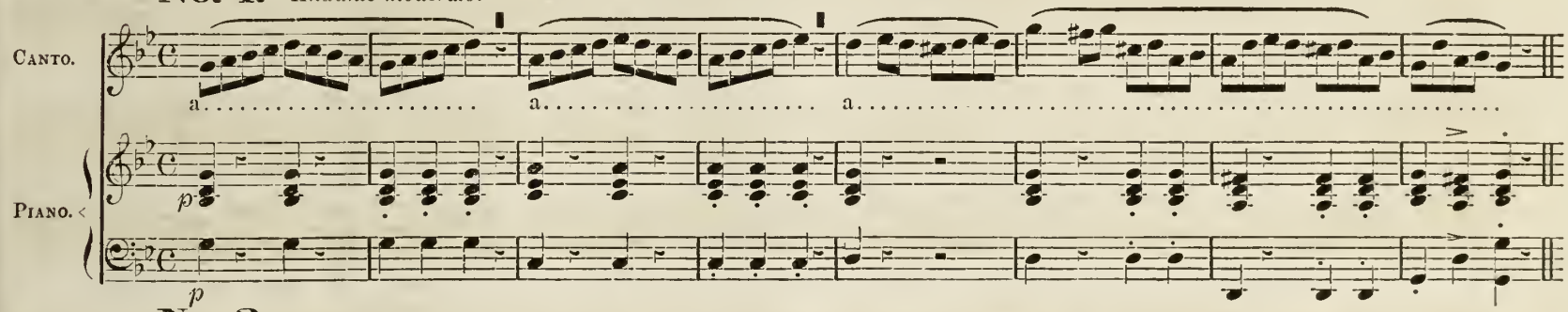

Canto.
a
a
Legato.
Piano.
mf
mf
mf
f
Canto.
a
a
Legato.
Piano.
mf
f
mf
f
Canto.
a
a
Piano.
mf
f
mf
f


Canto.
a
a
Legato.
Piano.
mf
for
mf
for
Canto.
a
a
Legato.
Piano.
mf
for
mf
for
Canto.
a
a
Legato.
Piano.
mf
for
mf
for

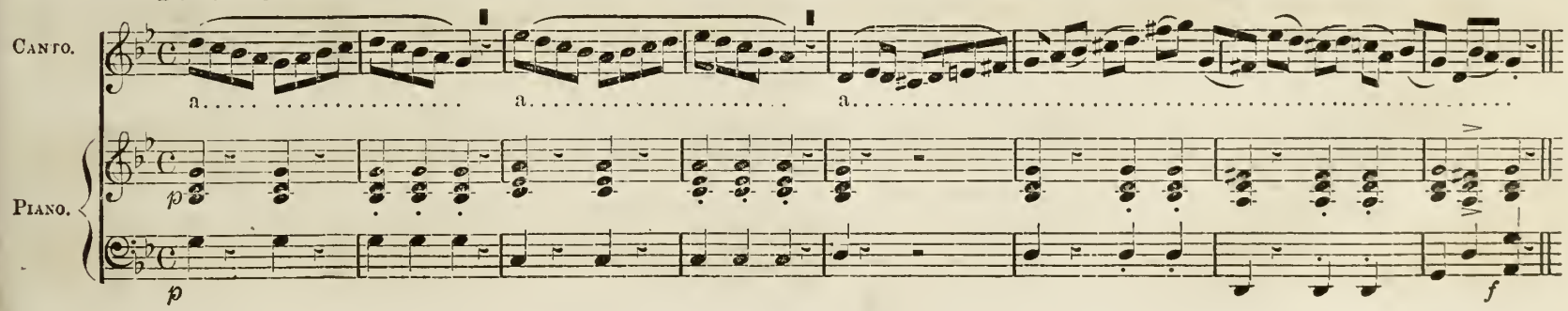


VARIED MINOR EXERCISES.

No. 1. *Andante moderato.*



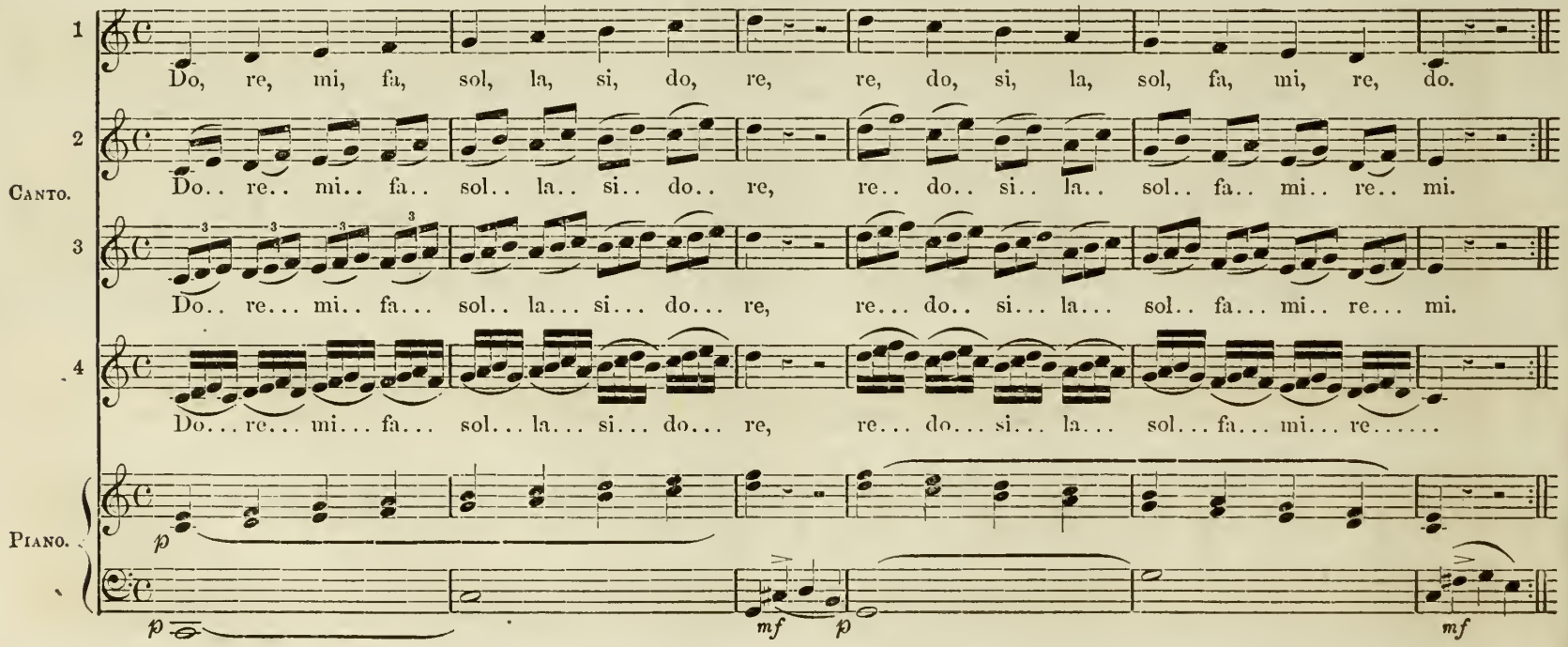
No. 2.



EXERCISE ON DIFFERENT VOWELS.

The object of the following Exercise is to accustom the singer to use properly the different vowels. The principal difficulty will be that the voice is apt to produce sounds according to the various forms that the mouth assumes in forming the vowels; the result being to render the quality of tone unequal, and the pronunciation defective. The beauty of a good voice is unquestionably not the quantity of tone, as many believe, but the evenness of character and tone in the whole compass. To obtain this, it is necessary to study the best way by which the singer may give to every vowel the same sound, as near as possible, as that which he gives when he sings the vowel *a;* and to keep the position of the mouth, and pharynx in the same form throughout, in changing the sound of the different vowels.

No. 49. *Moderato.* **EXERCISE 1.**



EXERCISE ON DIFFERENT VOWELS.

In order that the singer may get familiar with the Italian words of the *scale*, and at the same time commence the study of connecting the *consonants* with the *vowels*, we will introduce in the following Exercises the seven sounds: *Do, Re, Mi, Fa, Sol, La, Si, Do.* I recommend great attention in giving to each consonant its proper *articulation.* A good pronunciation in the future depends entirely on a proper study in the beginning; and above all, let the JAWS MOVE EASILY, and avoid stiffness in opening and shutting them. The easier the action of the organs of the mouth, the better is, not the sound alone, but also the pronunciation.

No. 50. *Moderato.* **EXERCISE 2.**

1 Mi, fa, sol, la, si, do, re, mi, fa, fa, mi, re, do, si, la, sol, fa, mi.

2 Canto. Mi.. fa.. sol.. la.. si.. do.. re.. mi.. fa, fa.. mi.. re.. do.. si.. la.. sol.. fa.. mi.

3 Mi... fa... sol... la... si... do... re... mi... fa, fa... mi... re... do... si... la... sol... fa... mi.

4 Mi... fa... sol... la... si... do... re... mi... fa, fa... mi... re... do... si... la... sol... fa... mi.

Piano. *p* *p* *mf* *p* *mf*

MELODIC EXERCISES, COMBINING THE PAST STUDIES.

As the title of this book indicates, our object is the education of the voice: and, therefore, I have avoided, until now, difficulties that may have retarded the progress of the voice. *Ninety-nine* parts of the singer is the voice—and the time which may be expended in its cultivation will be so much gained towards the end—which ought to be, to become a perfect singer,—and that your studies should be based upon fundamental rules. Consequently, I have written the following simple Exercises, as melodies, being, however, nothing else than a compound of the studies we have gone through; and I am satisfied they will prove of great service and benefit to the student, if properly attended to. Let the *seven notes*, Do, re, mi, fa, sol, la, si, be truly pronounced, by giving to each *consonant* its proper formation, and to each *vowel* its proper sound.

FIRST MELODIC EXERCISE.

No. 51. *Moderato Andante.*

Canto.

Do, mi, sol, la, sol, la, sol, re, fa, sol, la, sol, la, sol, mi, sol, do, re, do, re, do, re, fa, la, si, la, si, la, do, mi, sol, la, sol, la, sol, re, fa, sol, la, sol, la, sol,

Legato.

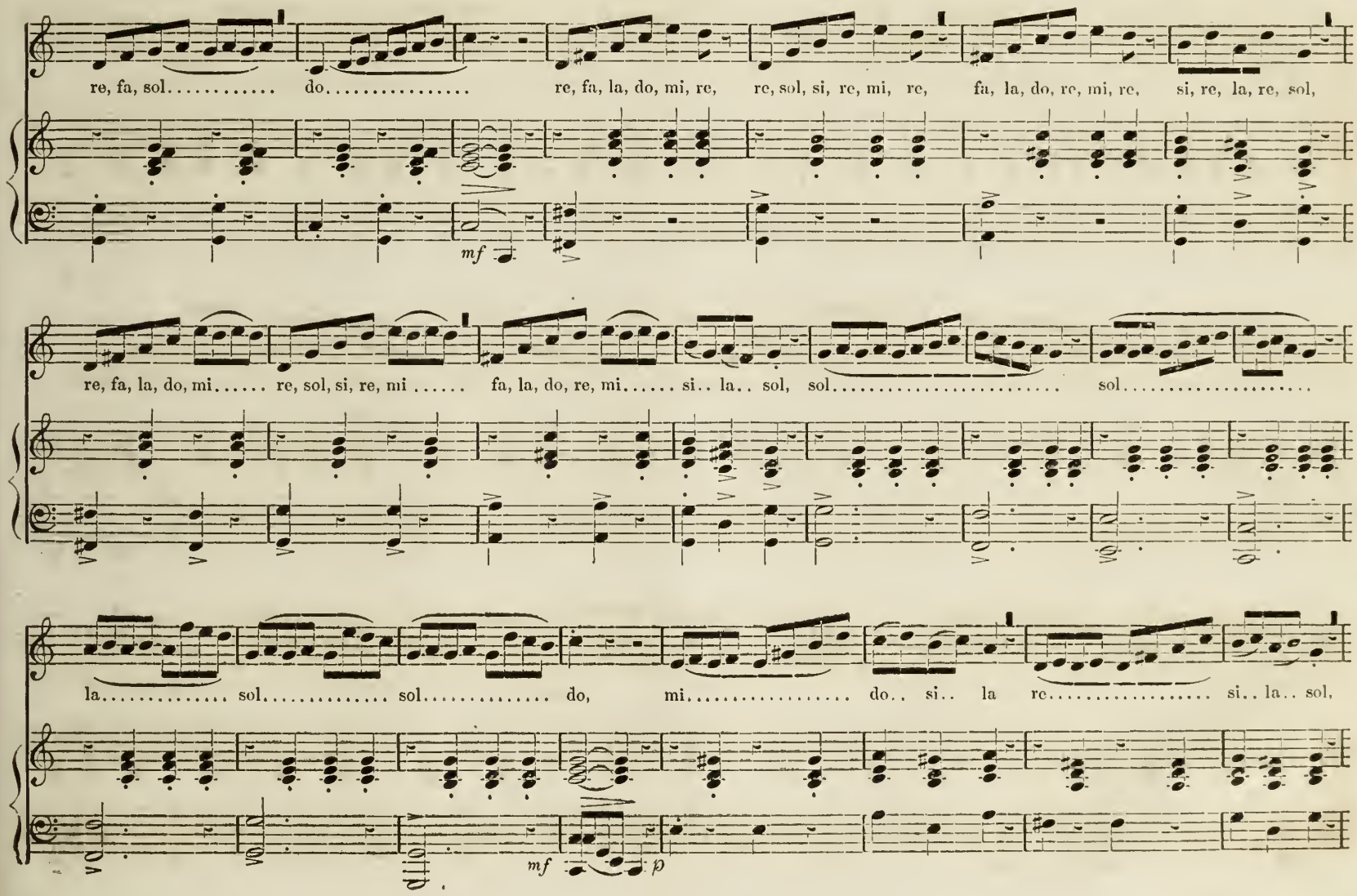
Piano.

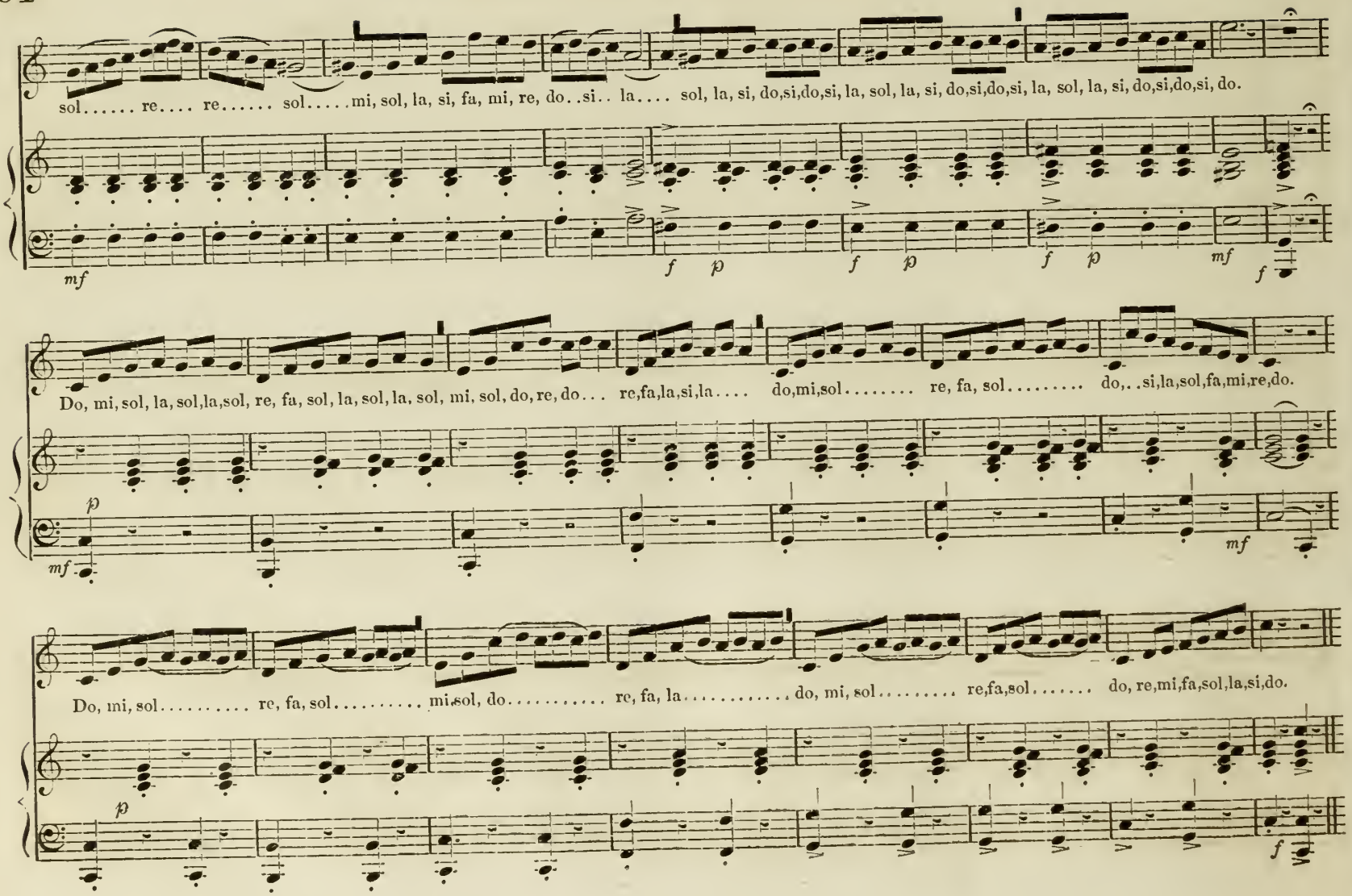
p

mf

do, do, si, la, sol, fa, mi, re, do. do, mi, sol..... re, fa, sol..... mi, sol, do..... re, fa, la..... do, mi, sol.....

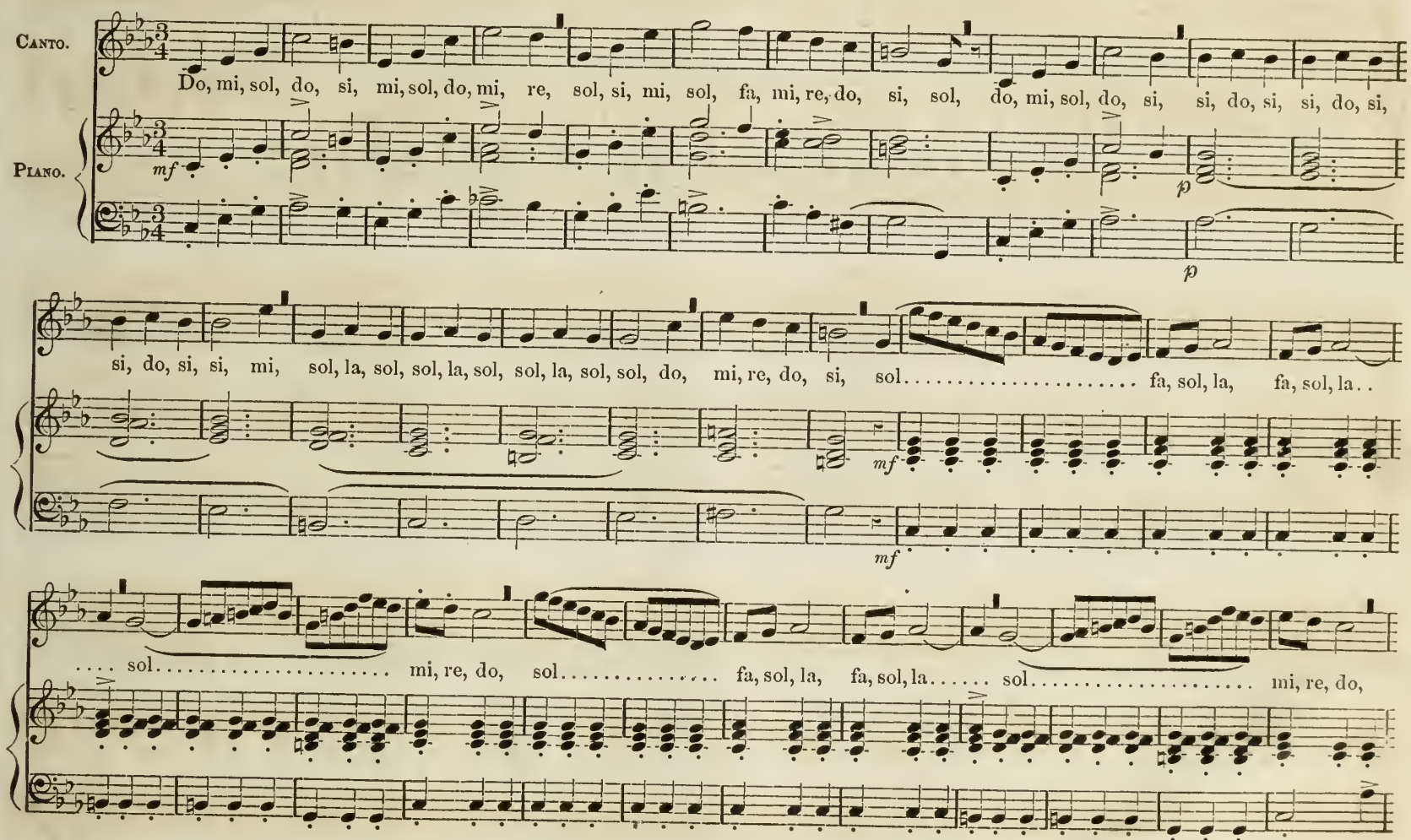
mf *p*


re, fa, sol..... do..... re, fa, la, do, mi, re, re, sol, si, re, mi, re, fa, la, do, re, mi, re, si, re, la, re, sol,
mf
re, fa, la, do, mi..... re, sol, si, re, mi ..... fa, la, do, re, mi..... si.. la.. sol, sol..... sol.....
la..... sol..... sol..... do, mi..... do.. si.. la re..... si.. la.. sol,
mf
p


sol..... re.... re..... sol.....mi, sol, la, si, fa, mi, re, do..si.. la.... sol, la, si, do,si,do,si, la, sol, la, si, do,si,do,si, la, sol, la, si, do,si,do,si, do.
mf
f p f p f p mf f
Do, mi, sol, la, sol,la,sol, re, fa, sol, la, sol, la, sol, mi, sol, do, re, do... re,fa,la,si,la.... do,mi,sol..... re, fa, sol..... do,..si,la,sol,fa,mi,re,do.
p
mf
mf
Do, mi, sol..... re, fa, sol..... mi,sol, do..... re, fa, la..... do, mi, sol..... re,fa,sol..... do, re,mi,fa,sol,la,si,do.
p
f

SECOND MELODIC EXERCISE.

No. 52. *Allegro.*



mi, re, do, mi, re, do, si, sol, la, sol, la, sol, do, si, si, do, si, do, si, mi, re, si, fa, mi, re, do,

p *Dimi - -* *p*

si, la, la, sol, fa..... *Poco piu lento.* Sol, fa..... mi..... sol, do, si..... fa, do, si, sol, sol,

- nuendo..... *mz for* *mz for*

fa..... mi..... sol, la, si, la, sol, re, fa, sol..... sol, fa, sol, la, la, do, si, mi, sol, fa, sol, la, la,

pp *pp*

do..... si, si..... la..... fa, sol, la..... sol..... sol, fa, fa, la, do, mi, mi,

p

p

sol, si, do, si, do, si, si, sol, sol, fa, la, re, do, mi, sol, do, si, do, si, do, si, mi.....

1st Tempo.

Do, mi, sol, do, si, mi, sol, do, mi, re, sol, si, mi, sol, fa, mi, re, do, si, sol, do, mi, sol, do, si, si, do, si, si, do, si,

mf

p

p

si, do, si, si, mi, sol, la, sol, sol, la, sol, sol, la, sol, sol, do, mi, re, do, si, sol..... fa, sol, la, fa, sol, la..

p

p

.... sol..... mi, re, do, sol..... fa, sol, la, fa, sol, la..... sol..... mi, re, do,

do, si, la, sol, la, sol, sol, si, re, mi, re, do, do, si, la, sol, la, sol, sol, do, sol, si, re, do, sol, sol, sol, do.....

mf

THIRD MELODIC EXERCISE.

No. 53. *Moderato. Andantino.*

Canto.

p Do.... si..... la, sol, fa, mi, mi, fa, sol, la, si, do, mi, re, do, si, do.... si..... la, sol, fa, mi, mi, re, do, si, fa, sol, la.

Piano.

mf

mf

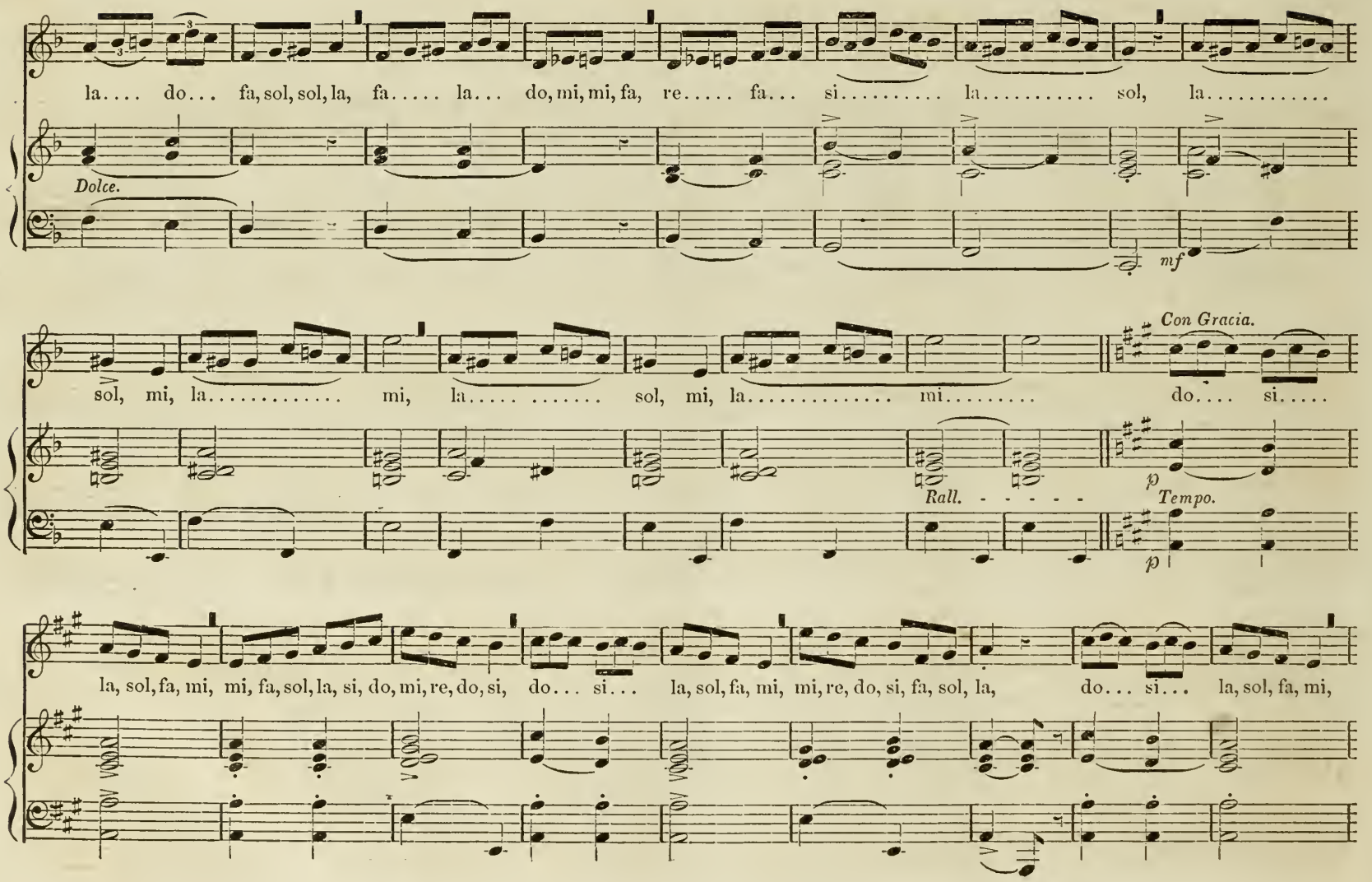
Do.... si..... la, sol, fa, mi, mi.... la..... mi, re, do, si, do.... si..... la, sol, fa, mi, fa..... si..... la.

p

p

La.... do.... fa..... fa..... la..... re..... re..... fa..... si..... la..... sol,

Dolce.


la.... do... fa, sol, sol, la, fa..... la... do, mi, mi, fa, re..... fa... si..... la..... sol, la.....
Dolce.
mf
sol, mi, la..... mi, la..... sol, mi, la..... mi..... do.... si.....
Con Gracia.
p
Rall. - - - - -
Tempo.
p
la, sol, fa, mi, mi, fa, sol, la, si, do, mi, re, do, si, do... si... la, sol, fa, mi, mi, re, do, si, fa, sol, la, do... si... la, sol, fa, mi,

mi, fa, sol, la, si, do, mi, re, do, si, do.. si... la, sol, fa, mi, fa, re, do, si, do, si, la, si..... la.... sol, la, si.....

mf

la, si..... la.... sol, la, si..... la.....

p *pp*

Morendo..... *p* *pp*

No. 54. FOURTH MELODIC EXERCISE.

Moderato.

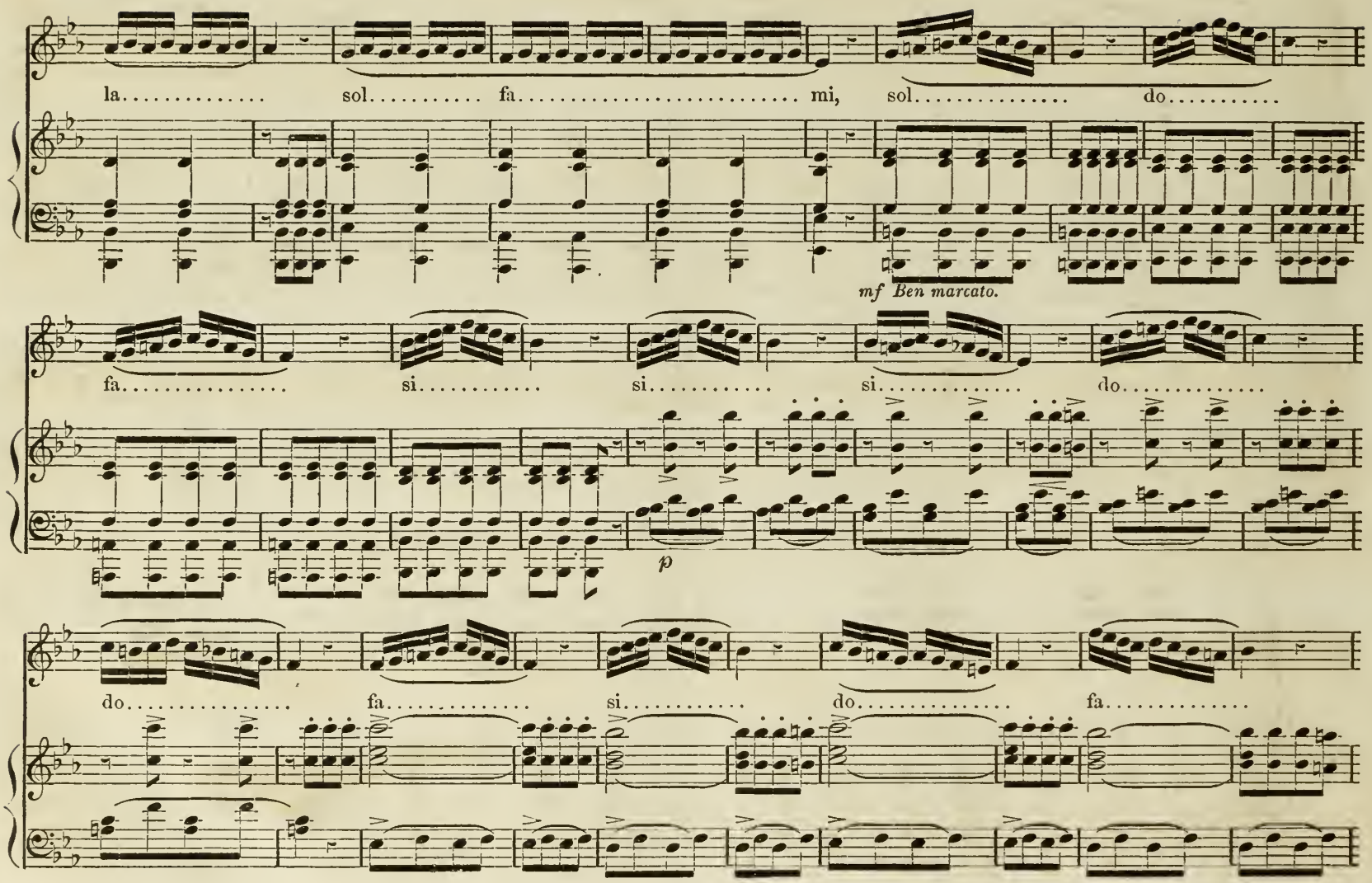
CANTO.

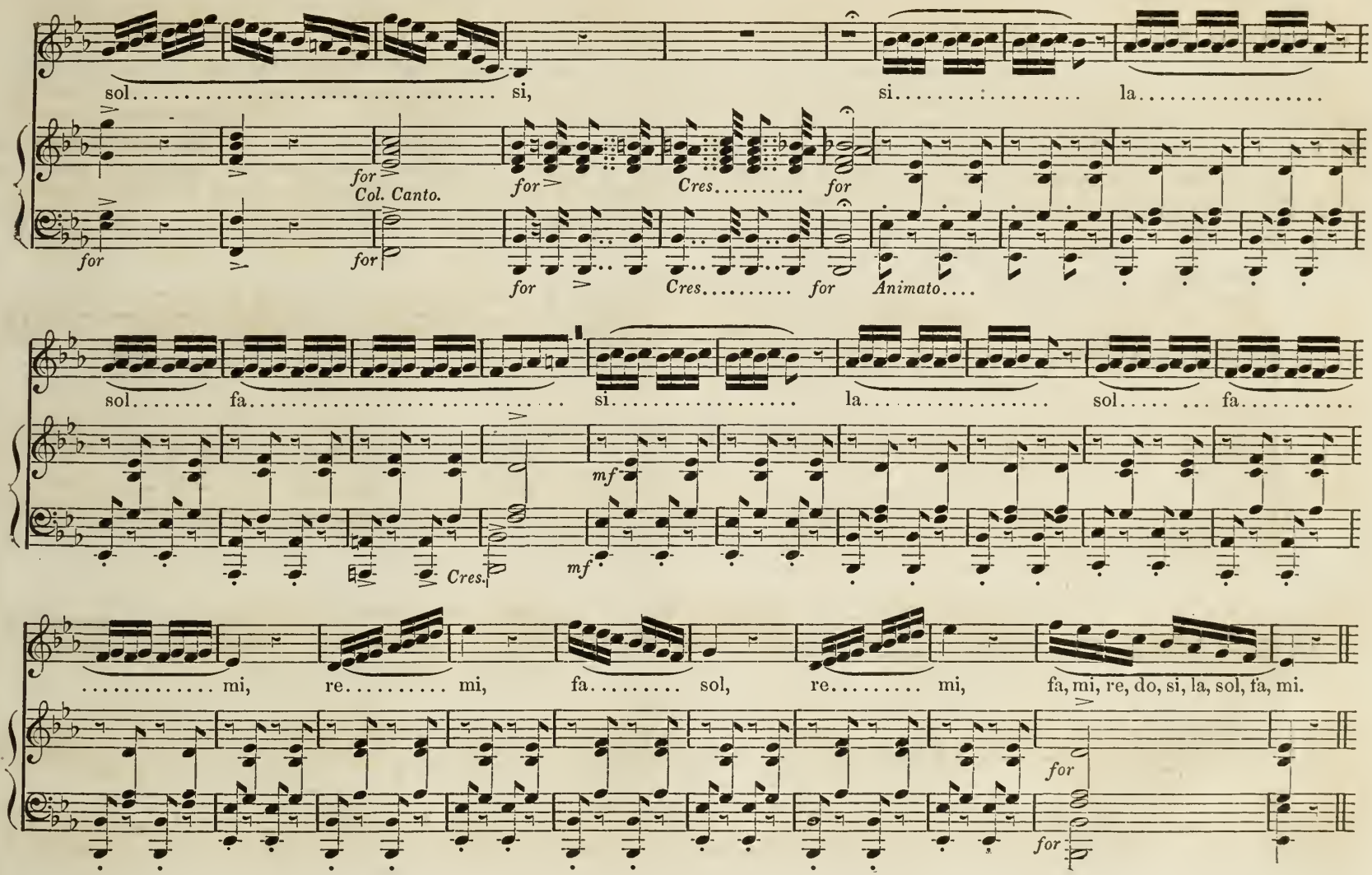
Si..... la..... sol..... fa..... si.....

Legato.

PIANO.

mf

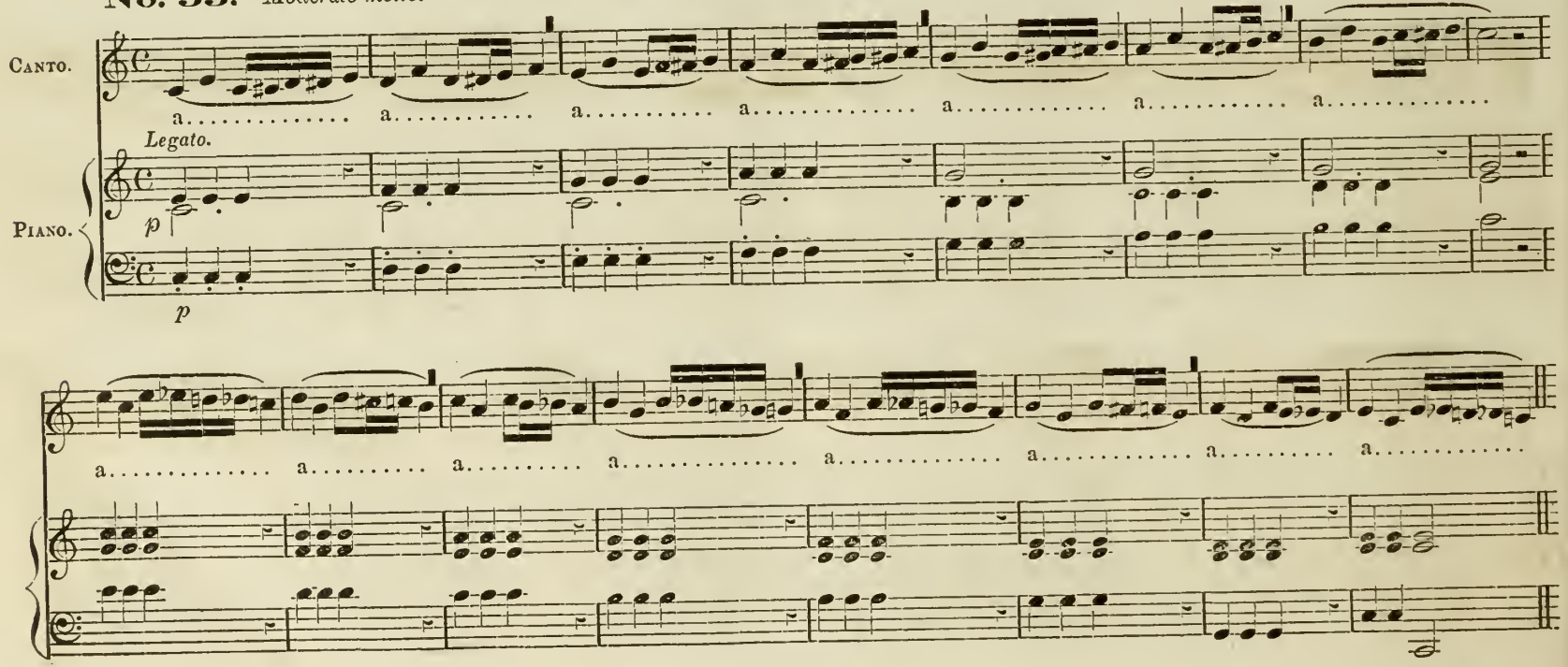

la..... sol..... fa..... mi, sol..... do.....
mf Ben marcato.
fa..... si..... si..... si..... do.....
p
do..... fa..... si..... do..... fa.....


sol si, si la
for
Col. Canto.
for
Cres. for
for
for
for
Cres. for
Animato
sol fa si la sol fa
mf
Cres.
mf
mi, re mi, fa sol, re mi, fa, mi, re, do, si, la, sol, fa, mi.
for
for

CHROMATIC EXERCISES.

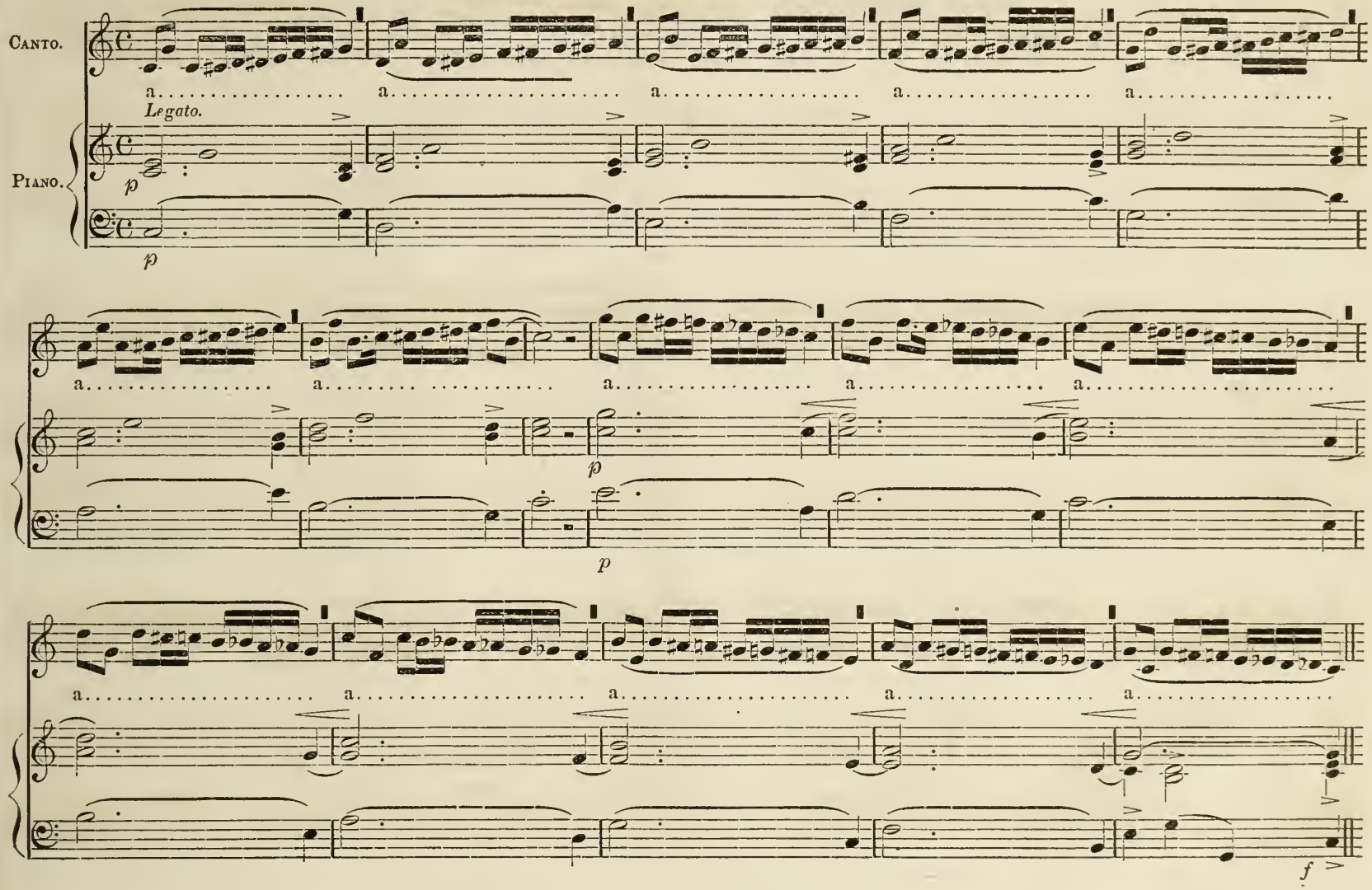
Before commencing the *Chromatic Scales* and Exercises, I will advise the student to assure himself that the preceding studies have been well practised, and that he has secured a perfect command of the *organs of respiration*, of the *different registers*, and a *fluent execution* and articulation of all the Exercises he has gone through. In studying the Chromatic Scales, he must invariably use a *clear tone*, and so sing as to give to each note a perfect sound,—distinct and precise. The articulation of the Chromatic passages is difficult, on account of the necessity of producing clearly the half-tones. I suggest, therefore, the propriety of accompanying the passages with the piano, *but only for a few days*, as the habit of assisting the singer, while studying, with the air played on the piano, is a most improper and dangerous one.

No. 55. *Moderato molto.* **EXERCISE 1.**



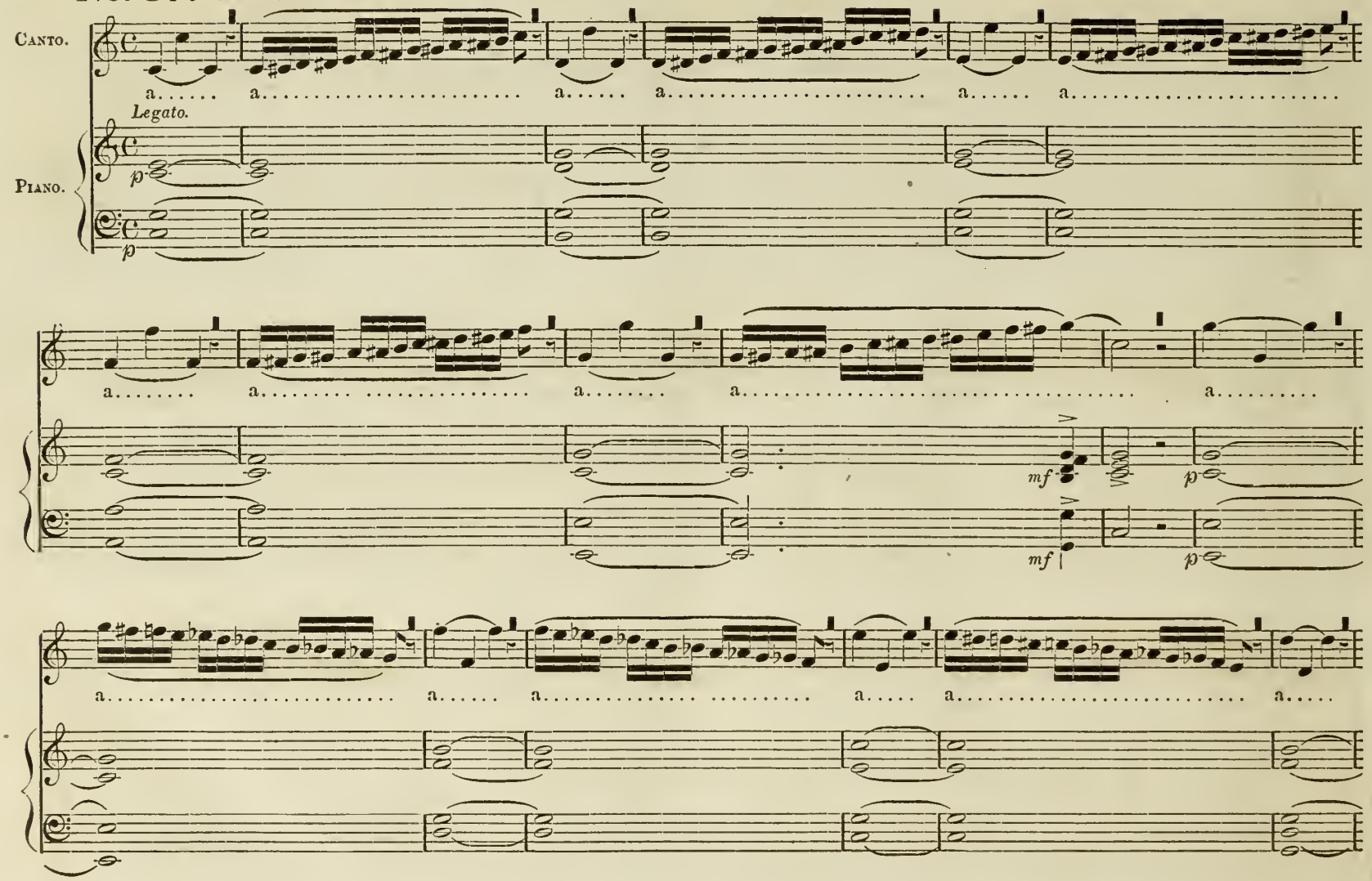
No. 56. *Moderato assai.*

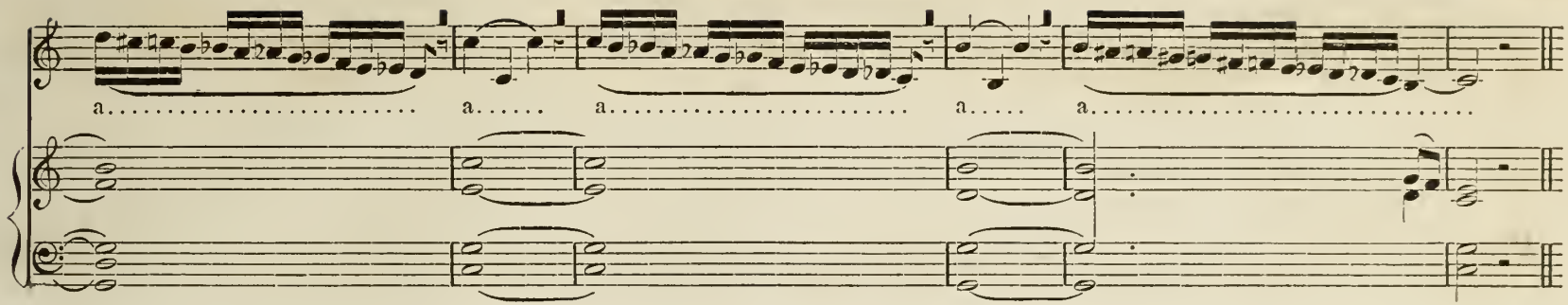
EXERCISE 2.



No. 57. *Moderato assai.*

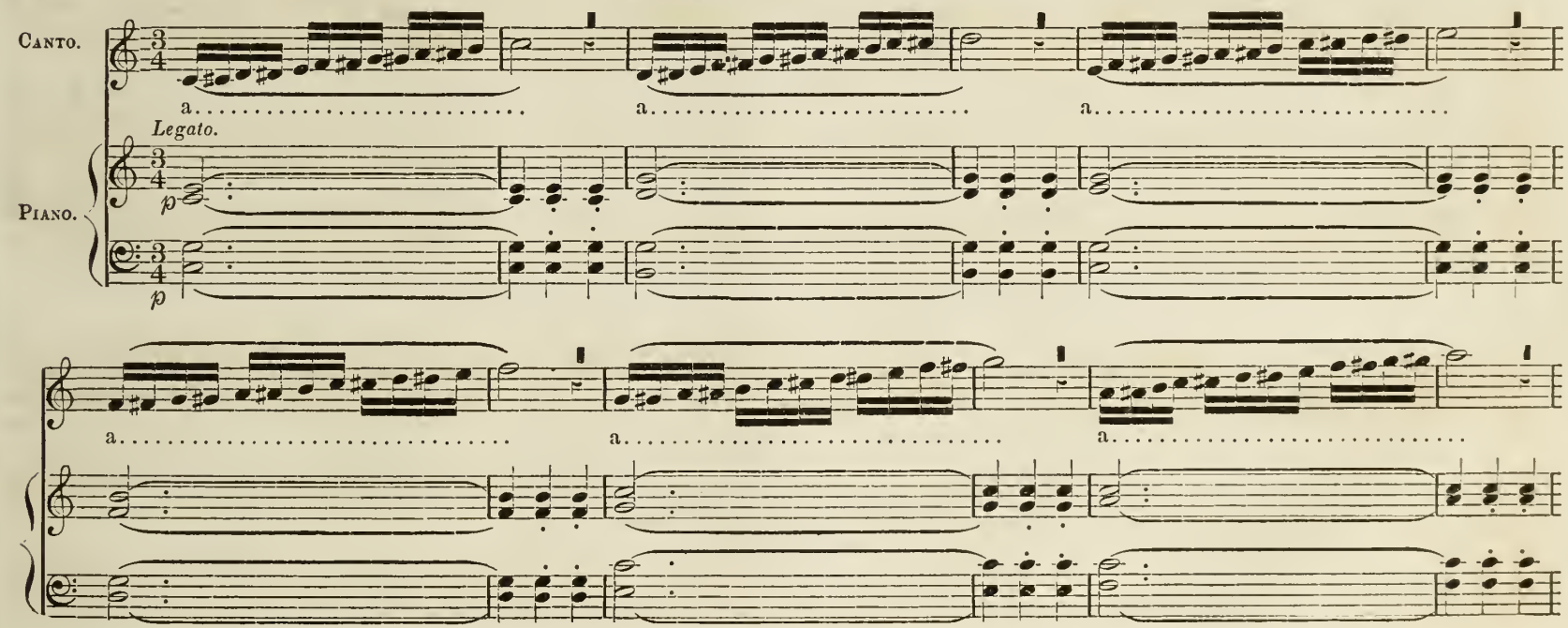
EXERCISE 3.

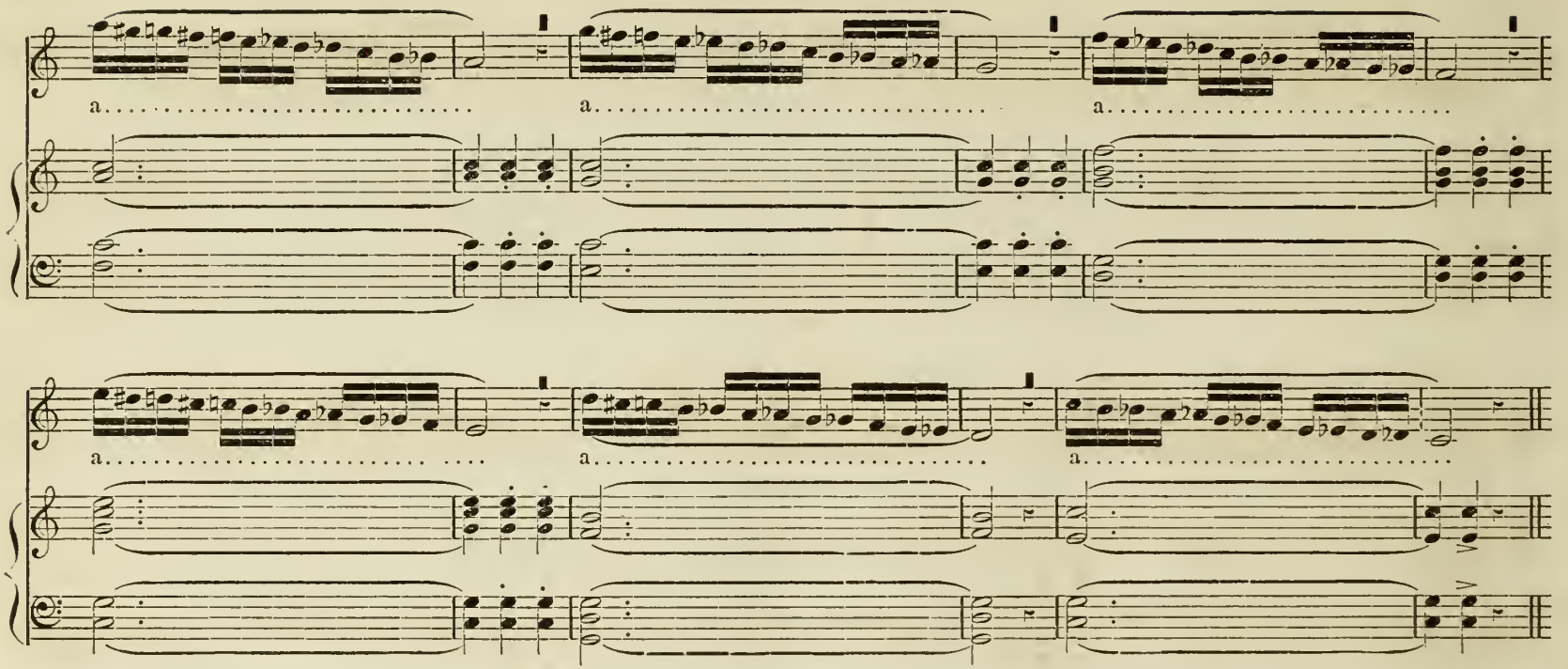




No. 58. *Moderato.*

EXERCISE 4.

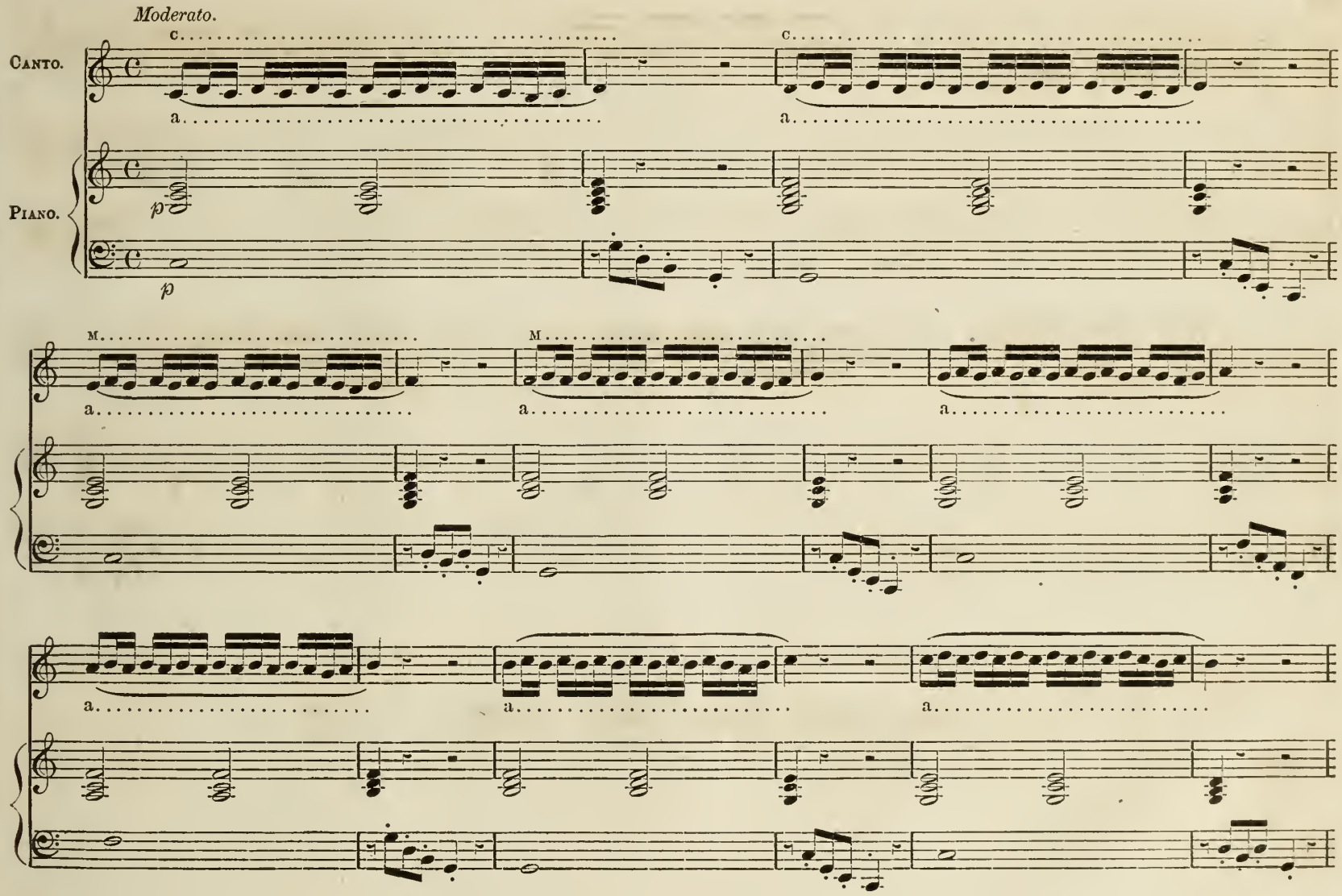




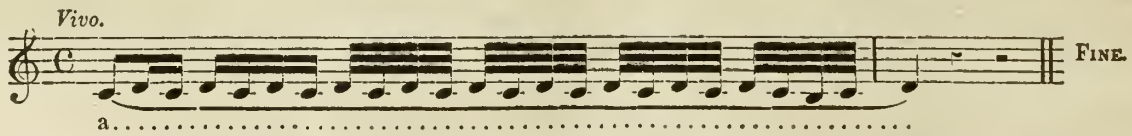
PREPARATORY STUDY OF THE TRILL.

To execute the Trill properly, distinctly, and with a perfect equality of power, and evenness in the alternate production of the two sounds, requires, *first*, a perfect command of the organs of respiration, so that, in the gradual flowing of the air, the sound is kept perfectly steady and free, and the alternate notes produced with life and energy. *Second*, the control of the *larynx* in the whole extent of its *flexibility*. With these acquirements the *Trill* becomes an easy accomplishment to any singer.

The following Exercise is therefore written with the object of testing how properly and successfully our students have profited by the past studies. If the scholar has been diligent and faithful to the instructions, there can be no trouble for him to produce, in a few days, a good *Trill:* if, on the contrary, his progress has been slow and dull, then let him repeat the previous studies; and, if patient and persevering, he will surely succeed.


Moderato.
Canto.
Piano.
c.
a.
p
M.

In conclusion, the above lesson must be repeated with the same accompaniment, thus:



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